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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Monday 8 October 1984 at 8:00pm

The Curtis Institute of Music Alumni Association
District IV
presents

PETER SERKIN AND YOUNG UCK KIM

I

Sonata for Piano and Violin
in C major, K. 296 (1778)
Allegro vivace
Andante sostenuto
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

II

Sonata for Piano and Violin
in F major, K. 377 (374e) (1781)
Allegro
Tema (mit sechs Variationen)
Tempo di Menuetto

Mozart

INTERMISSION

III

Sonata for Piano and Violin
in G major, K. 301 (293a) (1778)
Allegro con spirito
Allegro

Mozart

IV

Sonata for Piano and Violin
in Eb major, K. 380 (374f) (1781)
Allegro
Andante
Rondeau (Allegro)

Mozart

Young Uck Kim, violin Peter Serkin, piano

Music Before the Meeting for Burial

for

NELLIE LEE BOK

Radnor Monthly Meeting
October 12 1984

Prelude and Sarabande from
Suite for Cello in D major

Bach

Adagio from Quartet in B minor, Op. 11

Barber

Cavatina from Quartet in B-flat major, Op. 130

Beethoven

David Salness, violin

Andre Roy, viola

Jun-Ching Lin, violin

Peter Stumpf, cello

Peter Stumpf, solo cello



stagebill

Kennedy Center

The John F. Kennedy Center

for the Performing Arts/October 1984



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CONTENTS

- 7 **THEY SING THE
BODY ELECTED**
by Frederick S. Roffman
- 14 **STAGE & SCREEN**
- 17 **THE PROGRAM**
- 22 **MUSIC MEETS THEATER**
by Wayne D. Shirley
- 45 **MISHAPS ON STAGE**
- 52 **OCTOBER
CALENDAR OF EVENTS**

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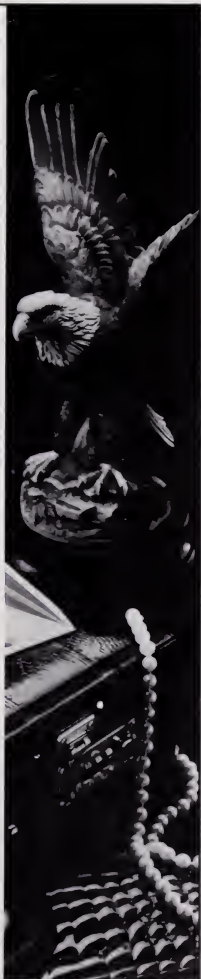


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They Sing the Body Elected

Campaign politics and the musical stage

The quadrennial race for the highest office in the land is on again, with two men and their running mates providing daily entertainment as they model Indian headdresses, kiss babies, eat ethnic foods, pose in the Great Outdoors, bend elbows with the Blue Collar Boys, and make passionate pronouncements on why the American people should elect them to four years of almost undivided attention to the way they model Indian headdresses, kiss babies....

It's all great fun, the World Series of that "Great American Pastime," politics. And well it should be. Presidential campaigns, inaugurations, and White House residencies offer the country as much high drama, farce, music and pageantry, and occasional moments of ennui, as any Broadway musical. And don't think Shubert Alley doesn't know it. The careers of Presidents, real and imaginary, have occasioned numerous hit musicals, plus a few notable flops.

The turbulent White House tenancy of President John P. Wintergreen—whose telescoped incumbency ran roughly concurrent to the last year of Herbert Hoover's and the first year of Franklin Roosevelt's—was dramatized by George S. Kaufman and Morrie Ryskind and set to music by George and Ira Gershwin in the 1931 hit *Of Thee I Sing* and its 1933 sequel *Let 'Em Eat Cake*.

Of Thee I Sing carried Wintergreen through his triumphant campaign on the

platform of Love, his combination Inauguration and wedding, and the critical first 300 days of his Presidency, which were marred by the events stemming from his jilting of Diana Devereaux—the woman chosen by his party at an Atlantic City beauty contest to be his wife—for Mary Turner, who could make corn muffins (without using corn). That Diana was a beloved daughter of the South as well as "the illegitimate daughter of an illegitimate son of an illegitimate nephew of Napoleon" precipitated both a national and international crisis; but all was set right when Mary presented a set of twins—a boy and a girl (as determined by the Supreme Court)—to the Nation.

The anonymity of the Vice President was a running joke, but the function of the office was clarified when veep Alexander Throttlebottom assumed the duties that the President was unable to perform by marrying Miss Devereaux himself.

It was Jazz-Age Gilbert and Sullivan, with extended finales and musical scenes and such vintage Gershwin tunes as "Who Cares?," "Love Is Sweeping the Country," and the title song. The show ran over 400 performances, won the Pulitzer Prize for drama, toured successfully, and has had frequent revivals.

Let 'Em Eat Cake picked up the Wintergreen saga with the disastrous re-election campaign that resulted in the victory of John P. Tweedledee and the consequent fascist takeover by Wintergreen and his

Frederick S. Roffman



The President and First Lady attend to business in the 1931 Pulitzer Prize-winning Of Thee I Sing

former cabinet. Dressed in shirts sewn by Mary and the cabinet wives, an army of Blue Shirts effected a *coup d'état* on the promise that they would divide the war debt as soon as it had been collected. But when only Finland would pay its share and the remainder was lost in a double or nothing baseball game between the Supreme Court and the League of Nations, the Blue Shirt regime was overthrown and the Republic restored. Wintergreen and his cronies went into the dress business, President Tweedledee retired to become president of Cuba, and Throttlebottom became President by default.

Unfortunately, a strong dose of Absurdist comedy and vaudeville turns could not mitigate the essential unpleasantness of satirizing a fascist revolution. While the duet "Mine" was a delight, the revolutionary title song, which cleverly alternated 2/4 and 6/8 march rhythms, and other numbers lacked the catchiness and spontaneity of their earlier counterparts. The New York run was less than three months and there have been no revivals.

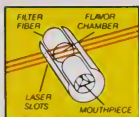
Another apocryphal President, Stephen Decatur Henderson, was, in 1962, the subject of Irving Berlin's last Broadway

show, *Mr. President*. Henderson, a curious amalgam of Truman, Eisenhower, and Kennedy, lasted only one act (or term) in office, but eventually, after turning down a compromising Senate seat, returned to government service at his successor's request. Robert Ryan was a charismatic Henderson and Nanette Fabray his glowing First Lady. Berlin's score was well crafted and tuneful, but at a time when the *Twist* was the rage at the real White House, songs like the First Lady's "Let's Go Back To The Waltz" were hopeless exercises in nostalgia. "This Is A Great Country" was Berlin at his flag-waving best, but with an escalating American presence in Southeast Asia, the question it posed, "Do you know a better flag to wave?," did not bring forth the intended reply. *Mr. President* served for about eight months and then was heard no more.

Franklin Roosevelt became the first *real* President portrayed as the leading character in a full-length musical in 1937, with George S. Kaufman and Moss Hart's *I'd Rather Be Right*. Previously, a few living Presidents had been depicted in revue sketches: Woodrow Wilson had shared the spotlight with a bevy of Ziegfeld beauties in the finale to the *Follies of 1917*, leading a

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patriotic rally to the rousing strains of Victor Herbert and Gene Buck's "Can't You Hear Your Country Calling?," and Herbert Hoover had been featured in a satirical sketch about moving out of the White House in Moss Hart and Irving Berlin's 1933 hit *As Thousands Cheer*.

In *I'd Rather Be Right*, a young man, Phil Barker, falls asleep in Central Park on the evening of July Fourth and in a dream meets President Roosevelt, most of the cabinet and the entire Supreme Court, as well as Roosevelt's mother and former Presidential contender Alf Landon, who'd become a White House butler. Phil can't get married until he gets a raise, but, as he tells FDR, "the Boss won't give me a raise until he knows what *you're* going to do. He says you've got to balance the budget before he does anything."

With veteran song-and-dance man George M. Cohan as FDR and songs by Rodgers and Hart, the various attempts to grapple with the nation's economic woes were highly entertaining, if wildly impractical. A nine-month Broadway run proved Kaufman, Rodgers, and the two Harts decidedly right.

FDR, accompanied by his choral cabinet of New Dealers, reappeared on Broadway in 1977 in *Annie*, but remained wheelchair bound throughout his stage appearances, even during a spirited reprise of Charles Strouse and Martin Charnin's hit song hymning of Carter-era optimism, "Tomorrow."

Roosevelt's successor, Harry S Truman, played one of the leading characters in Irving Berlin's 1950 success *Call Me Madam*—at the off-stage end of a telephone connection. Ethel Merman as Mrs. Sally Adams ("the hostess with the mostes' on the ball"), the Truman Administration's ambassador to the (mythical) Duchy of Lichtenburg, spent some bright moments on the telephone with her boss, trying to explain her latest unconventional diplomatic sortie. Although Truman's voice was never heard, his presence was palpable and references to "Bess" and "Margaret" drew the expected laughs.

In the 1980 revue *Tintypes*, Teddy

Roosevelt appeared carrying his "big stick" and bludgeoned Victor Herbert and Henry Blossom's "I Want What I Want When I Want It," transforming that 1905 comic paean to the joys of bachelorhood into an anthem of alleged American imperialism.

Teddy Roosevelt joined Washington, Adams, and Jefferson—whose early, pre-Presidential exploits had been retold in the 1969 hit *1776*—and their successors up to Grover Cleveland, along with their respective First Ladies in another musical that seemed dedicated to exposing Presidential clay feet. Alan Jay Lerner and Leonard Bernstein's ill-starred 1976 offering, *1600 Pennsylvania Avenue*, focused on the contrasts and conflicts between the white occupants of the Executive Mansion and their black servants during the hundred years of history chronicled. In star turns of tremendous energy and appeal, but some resultant sameness, *all* the Presidents and First Ladies were impersonated by Ken Howard and Patricia Routledge, while Gilbert Price played either an eternally young butler or a succession of butlers cut from the same mold. The show went through several rewrites, as well as several directors, but despite some superb music and popular engagements in Philadelphia and Washington, lasted only a week in New York.

1600 Pennsylvania Avenue was the last Presidential musical to play Broadway, but right at this moment book writer Jerome Alden and lyricist Hal Hackady are seeking angels for *Teddy and Alice*, with music adapted from John Philip Sousa by Richard Kapp. Teddy's spirited daughter Alice had been the inspiration for "Alice Blue Gown" in 1910's *Irene*. Who knows, 1985 may see the inauguration of another singing and dancing President on Broadway, as well as an equally entertaining administration in Washington.



Frederick S. Roffman, a director/conductor specializing in musical theater, is currently a Visiting Scholar at Columbia University.



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stage & screen

Movies talk theater—compiled by Harry Haun

ACTORS & ACTRESSES

"I don't believe in myself, but I expect others to believe in me."

—Ronald Colman tipping his acting secret to his co-star/ex-wife (Signe Hasso) in George Cukor's *A Double Life*

"How do you know who's an actress and who isn't? You're an actress if you're acting. But you can't just walk up and down a room and act. Without a job and those lines to say, an actress is just like any ordinary girl trying not to look as scared as she feels."

—Andrea Leeds revealing the panic of unemployment to Katharine Hepburn in Gregory La Cava's *Stage Door*

"Miss Caswell is an actress, a graduate of the Copacabana School of Dramatic Arts."

—George Sanders introducing his protégée Marilyn Monroe to Bette Davis in Joseph L. Mankiewicz's *All About Eve*

"With a star, it's temperament—but, in a chorus girl, it's just bad taste."

—Playwright Charles Levison (later Charles Lane) making a distinction in the bad party behavior of a star (Bebe Daniels) and a chorine (Ruby Keeler) in Lloyd Bacon's *42nd Street*

DIRECTORS & CRITICS

"That's very generous of you, but the diamond was there. I merely supplied a little polish."

—John Barrymore pretending to be modest about directing Carole Lombard in Howard Hawks' *Twentieth Century*

"I don't use a pen. I write with a goose quill dipped in venom."

—Clifton Webb priding himself on being an acrid columnist in Otto Preminger's *Laura*

Harry Haun is critic-at-large for the New York Daily News and author of The Movie Quote Book (Lippincott & Crowell pub. by Harper & Row)

AUDIENCES

"You're nervous, aren't you? Well, don't be. The customers out there want to like you."

—Bebe Daniels gamely fortifying her understudy, Ruby Keeler, for opening night in Lloyd Bacon's *42 Street*

"And you look out at the audience—terrifying monster with a thousand heads."

—Ronald Colman peeking through the curtain at his first-nighters in George Cukor's *A Double Life*

"I love to hear an audience applaud, but you can't take an audience home with you."

—Fanny Brice (Barbra Streisand) telling Florenz Ziegfeld (Walter Pidgeon) that, for once, she's putting her heart ahead of her career in William Wyler's *Funny Girl*

THE THEATER

"The theatuh, the theatuh—what book of rules says the theater exists only within some ugly buildings crowded into one square mile of New York City? Or London, Paris, Vienna? Listen, junior. And learn. Want to know what the theater is? A flea circus. Also opera. Also rodeos, carnivals, ballets, Indian tribal dances, Punch and Judy, a one-man band—all theater. Wherever there's magic and make-believe and an audience—there's theater. Donald Duck, Ibsen and The Lone Ranger. Sarah Bernhardt and Poodles Hanneford, Lunt and Fontanne, Betty Grable, Rex the Wild Horse, Eleanora Duse—all theater. You don't understand them all, you don't like them all—why should you? The theater's for everyone—you included, but not exclusively—so don't approve or disapprove. It may not be your theater, but it's theater for somebody, somewhere."

—Gary Merrill defining the word for Anne Baxter in Joseph L. Mankiewicz's *All About Eve*



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Sunday Afternoon, October 14, 1984, at 3:00

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The Seventh Annual

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For composition of best new American work in
orchestral music

FINALS—October 14, 1984

Finalists: Edward Applebaum
Claude Baker
Donald Erb
William Kraft
Marilyn Shrude

Judges: Elliott Galkin
*Director, Graduate Program in Music
Criticism, Peabody Conservatory*
Werner Torkanowsky
Conductor
Thomas Willis
*Professor of Music, Northwestern
University*

The Kennedy Center Friedheim Awards place emphasis on the composition of American music. The aim of the Awards is to establish a competition in which the skill and artistry of composers may be rewarded properly, not only with an appropriate cash prize but also with wide national exposure. The competition is completely open. The names of the judges are known to all, and the determination of the winners is made during a free public concert. The Kennedy Center Friedheim Awards for American Composers are among the most prestigious in this country. The Awards honor the memory of the distinguished pianist, composer, and teacher Arthur Friedheim and are funded in part by a grant from the Eric Friedheim Foundation.

First prize: \$5,000
Second prize: \$2,500
Third prize: \$1,000
Fourth and fifth prizes: \$500

The Awards are presented annually for compositions either in the symphonic field or for instrumental chamber music, with the two categories alternating each year. The 1984 Kennedy Center Friedheim Awards are being presented for outstanding composition of orchestral works.

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Symphony Orchestra of The Curtis Institute of Music

JOHN DE LANCIE, *Director*

ROBERT FITZPATRICK, *Conductor*

The following orchestral works have been selected by the
Kennedy Center Friedheim Awards Jury for public performance.

EDWARD APPLEBAUM **Symphony No. 2**
(in one movement)

DONALD ERB **Prismatic Variations**
Assisted by members of **Young Strings**
in Action, Sheila Johnson, *Director*, and
members of the **Sidwell Friends Middle**
School Chorus, Elizabeth Davidson,
Director

*Intermission**

WILLIAM KRAFT **Concerto for Timpani and**
Orchestra
Allegretto—Allegro
Slowly (Poem for Timpani, Two String
Orchestras, Celeste, and Percussion)
Fleeting
Thomas N. Akins, Timpani

*Intermission**

MARILYN SHRUDE **Psalms for David**

CLAUDE BAKER **The Glass Bead Game**
(after the novel by Hermann Hesse)
Age of Feuilleton: The Beginnings of
Castalia
League of Journeyers to the East
The Glass Bead Game (Fantasia)
Joanne Pearce, Solo Piano

**The intermissions will last ten minutes.*

(continued)

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The Tempest, Shakespeare's metaphorical romance of disillusionment and magic where "the world's a stage." October 5-November 11, Arena Stage, 6th & Main, S.W., 488-3300 for tickets.

King Lear, Shakespeare's tragic tale of an old man who gains wisdom too late. October 1-November 4, Folger Theatre, 201 E. Capitol, 546-4000 for tickets.

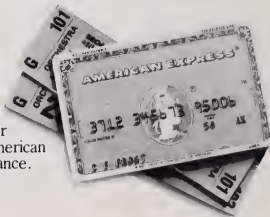
Zorba, Anthony Quinn re-creates his award-winning film role, with Tony Award winner Lila Kedrova. Through October 14, Opera House, Kennedy Center, 857-0900 Instant-Charge.

Greater Tuna, meet the inhabitants of the third smallest town in Texas. October 2-November 11, Ford's Theatre, 511 10th St., N.W., 947-4833 for tickets.

Cats, the international musical hit based on T.S. Eliot's "Old Possum's Book of Practical Cats," Best Musical 1983. Through November 25, National Theatre, 1321 Pennsylvania Ave., 554-1900 for tickets.

Doonesbury, a new Broadway musical by Garry Trudeau. October 16-21, Warner Theatre, 513 13th St., 626-1000 for tickets.

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The order in which these works have been presented was chosen by the Awards Jury strictly for artistic reasons. Placement on the program has no effect on the judging process.

The electric piano used in the Erb piece was lent by Wurlitzer-Steinway, Philadelphia.

Awards Ceremony

Announcement of the Judge's decisions

Distribution of Awards

Marta Istomin, Kennedy Center Artistic Director

Notes on the Program

Symphony No. 2

EDWARD APPLEBAUM

*Born September 28, 1937, in Los Angeles,
California*

Now living in Santa Barbara, California

This Symphony, composed under a grant from the National Endowment for the Arts, received its world premiere performance under the baton of Leonard Slatkin, conducting the Saint Louis Symphony Orchestra, October 6, 1983, in St. Louis, Missouri. The score, dedicated to Gina Funderburgh, calls for 3 flutes (doubling piccolos, alto flute, and bass flute), 3 oboes and English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, bass drum, vibraphone, chimes, marimba, xylophone, crotales, wind chimes, triangle, bells, tam-tam, cymbals, and strings.

This Symphony is, above all else, autobiographical. I believe that the most important thing a creative person has to communicate is deeply personal and hence "original." When I encounter a work of art I am more intrigued with the "who" than with the "how." I try to give some insight into what moves me and interests me. It is an assuredly egotistical position, to feel that others may somehow want to share such deeply personal feelings and reflections—but it's truthful. I identify with that 19th-century position, which desires that those encountering

a work of art are somehow changed by that experience.

Technically, my Symphony No. 2, in one movement, may be described as an elaborate chaconne, a series of variations on a recurring harmonic pattern. This harmonic sequence, or series of sonorities, occurs at the beginning, in the winds. Thereafter come alternating sections of harmonic sonorities and a melody derived from those sonorities.

1. The harmonic *premise*: winds
2. Melodic elaboration: violas and cellos
3. Free-form wind sonorities; scherzo-like evolution of melody in the strings; return to violas and cellos
4. Free-form coloristic exploration of sonorities
5. Double reeds, trombones, and bassoons *ostinato*, evolving to the closing sonority (7), violin with melody
6. Free-form coloristic exploration of sonority
7. Strings with closing expressive melody: the *summation*

The design is episodic rather than organic, the sonorities in the chaconne-like idea constantly regenerating and thus altering the melody that develops from them. The orchestra is treated as a source of coloristic potentials: an idea is presented in terms of both pitches and colors, inseparably linked.

Free-form notation plays an important part in sections 3, 4, and 6. By this term I do not mean

aleatory but actually a highly controlled process in which the musicians play their written material on specific cues from the conductor rather than in meter indicated in the score. This, I feel, produces an effect rather like chamber music, with little quasi-cadenzas for various instruments, and it makes possible further exploration of coloristic possibilities, including what I think of as "color washes." I have attempted to energize the search for the clearest exposition of these potentials through the use of free-form notation, through the spatial separation of vibraphones and chimes at the beginning and end of the work, and (above all) through the constant inquiry into the limits of individual and group colors.

I usually reserve the strings for the simplest and most direct emotional statements. The expressive conclusion of this Symphony is what I want to say. I hope the passion and love that motivated me in the months during which this work was written will be heard. I can ask for nothing more.

—Edward Applebaum

Prismatic Variations

DONALD ERB

*Born January 17, 1927, in Youngstown, Ohio
Now living in Bloomington, Indiana*

Prismatic Variations was commissioned by Leonard Slatkin for the Saint Louis Symphony Orchestra. It was given its first performance by those forces on January 28, 1984, in St. Louis. The instrumentation is as follows: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, a large percussion ensemble, 3 harmonicas, slidewhistle, piano, electric piano, electric organ, harps, strings, and "approximately eighty young people in the audience."

Prismatic Variations was finished on August 18, 1983, but did not have a title until two months later—October 25, to be precise. Composers are

often surprised by the qualities their music presents to the public, but this work will, I think, have a couple of qualities that will be exemplified by the title I have chosen.

One thing I have tried to achieve in this piece is to fill the hall with bright, transparent sound. This is accomplished by the sounds in the orchestra but is also enhanced by participants in the audience who are called upon to play, separately or in combination, such instruments as harmonicas, soda bottles, and telephone bells.

The other quality that the piece should have has to do with the fact that much of the music is repeated during the course of the work but is altered by being radically reorchestrated for each successive reappearance. In other words, some of the variations are simply changes in orchestration and not changes in the shape of the theme—or that of the preceding variation. This gives the work a quality similar in some ways to a rondo as much as to a theme and variations.

—Donald Erb

Concerto for Timpani and Orchestra

WILLIAM KRAFT

*Born September 6, 1923, in Chicago, Illinois
Now living in Los Angeles, California*

The Concerto for Timpani and Orchestra was commissioned by Percussion Projects for Thomas Akins and the Indianapolis Symphony Orchestra. The premiere took place March 9, 1984, and was performed by Mr. Akins and the ISO, conducted by John Nelson. The work is scored for (in addition to the soloist) 2 flutes (both doubling piccolo), 2 oboes (second doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, 3 percussion, harp, piano/celeste, and strings. There are three movements.

When Mr. Akins called to tell me about the commission, I told him I doubted that the timpani could sustain sufficient musical interest for a full-blown concerto and suggested a five-movement suite containing movements of contrasting character. However when I began actual composition, I realized I had found the concept, the material, and the structure that would make a large three-movement concerto.

Before commencing any actual writing, I met with Mr. Akins in Indianapolis to get acquainted with him and his whole approach to playing the timpani and to discuss various ideas. One fruitful idea that came from that discussion was the use of gloves with differing materials clothing the fingers. Knowing that two beautiful works of Delius were to precede the Concerto, I wanted the Concerto to grow out of the serenity of the Delius as it established its own identity. Therefore we looked for the softest method of

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playing. From sticks we went to hands, and from hands to fingers, and from fingers to gloves with different coverings. The reverse order of this exhibits a vital part of the construction of the first movement, i.e., starting with felt-covered fingers, the timpanist moves to leather, then to the whole hand, and then to sticks of increasingly hard coverings, until we have reached uncovered wood.

Likewise, the musical material grows. Beginning with a timpani cadenza that itself unfolds from a solitary note, other instruments are gradually added in an interplay with the soloist until the entire orchestra is involved. The first movement was completed on my birthday, September 6, at MacDowell Colony—where indeed, except for the first half of the first movement, the entire Concerto was written.

The second movement is dedicated to my mother, who died September 12, during its composition. It is titled *Poem for Timpani, Two String Orchestras, Celeste, and Percussion*. Ideally, the strings are divided into two separate sections: A on stage right, B on stage left. To change seating between movements would be too cumbersome and disruptive, but it is certainly possible to perform the piece in the traditional orchestral set-up. Considering one of the idiomatic techniques of the timpani, the movement is based on glissandos.

The third movement is built on a four-note motive, first written for the timpani to establish its idiomatic character and then set in various ways for the orchestra. However, in its final realization it is first expressed by the orchestra—particularly in the brass. Without *a priori* intention, the movement emerged into rondo form, climaxing in a brief timpani cadenza just before the end.

I would like to thank Thomas Akins, Percussion Projects, John Nelson, and the Indianapolis Symphony, as well as the MacDowell Colony, for their various roles in bringing the Concerto not only to actuality but also to a most successful and, to me, meaningful premiere.

—William Kraft

Psalms for David

MARILYN SHRUDE

Born July 6, 1946, in Chicago, Illinois
Now living in Bowling Green, Ohio

Psalms for David, composed in 1982-83 for Yuval Zaliouk and the Toledo Symphony Orchestra, uses as its macrostructural organization the broad literary categories of the psalms (hymns, entreaties, and thanksgivings). Each large section of the piece corresponds to the mood a "psalm-type" would evoke. Transitions between large sections and several substructures are signaled by percussion, keyboards, and harp; this often abruptly

interrupts previous activity in the style of the *selah*, an acclamation in the text of the psalms that in ancient times stopped the chanting.

In this work attempts are made to assimilate in a modern orchestral setting some of the more obvious characteristics of ancient Jewish music—microtonality (as conveyed by quarter tones and glissandos), modality (harmonic and melodic language based on the *Adoshem malak* and phrygian modes), and polyrhythm (shifting meters and aleatoric counterpoint). The exploited instrumental resources (flutes, oboes, brass, drums, bells, and harp) are reminiscent of the common temple instruments for which there is biblical references (*ugab*, *halil*, *shofar*, *tof*, *pa'amonihi*, and *kinnor*). Several musical quotations are subliminally woven into the total fabric—the more contemporary *Kol nidre*, represented by the juxtaposed A minor and E major chords, being one of them.

Microstructural organization follows a close kinship to the principles of parallelism, which are exhibited in the poetry of the psalms. A large harmonic complex will often be repeated by various sections of the orchestra in antiphonal style; instruments will trade melodic fragments in strophic fashion, the interaction often taking the form of contrast, comparison, or synthesis. The closing section of the piece (envisioned as a joyous dance utilizing the rhythm of the word "Alleluia") is climactically paced, as are many of the psalms, each section gaining momentum through increased dynamic, rhythmic, and harmonic layering.

The personal inspiration that can be had from this vibrant body of writing is multifaceted. *Psalms for David* combines in one art form a love for the Old Testament, a fascination with non-western music, a personal dedication to Yuval Zaliouk, and finally a loving inscription to a special David.

—Courtesy of the
Toledo Symphony Orchestra

The Glass Bead Game

CLAUDE BAKER

Born April 12, 1948, in Lenoir, North Carolina
Now living in Louisville, Kentucky

In 1943 the German novelist and philosopher Hermann Hesse completed his last and greatest novel, *Das Glasperlenspiel*. Winner of the 1946 Nobel Prize for literature, this book, the sum and summit of Hesse's thought and one of the most truly relevant books of the era, was translated into English in 1969 and was brought out first with the title *The Glass Bead Game* and subsequently as *Magister Ludi* ("Master of the Game"). In his novels Hesse explores the conflict between the attainment of monastic serenity that draws some people into a blissful life of ordered thought and behavior and the doubts and psychological undercurrents that

draw others to a lonely search for meaning in life, into flight and wandering. Hesse concludes that the best life will blend both the mental and the physical, the flesh and the spirit, but that the balance is not easy to find. It is in fact only in the search for that balance that there is meaning in life.

In *The Glass Bead Game* the ideal world is Castalia, a closed society of scholars who devote their energies solely to the development of the mind and the attainment of mental perfection. The Glass Bead Game itself is a highly difficult exercise in which the most elite develop these attributes through the construction and solution of ingenious musical and mathematical complexities. What is significant is that the Game uses only already-existing knowledge—fugues by Bach, fragments of Leibniz, Gabrieli sonatas. Nothing new is created; perfection is attained through a complete consumption and exhaustive analysis only of the fruits of the past. Such a society, says Hesse, no matter how elite, how intellectual, how esoteric, must stagnate, wither, and die.

Louisville's Claude Baker, Rockefeller Foundation grant-winner and Kennedy Center prize recipient, is saying much the same thing in his three-movement musical piece based on *The Glass Bead Game*. His work, bearing the same title, was begun in Louisville in May 1982 and completed in November 1983 in Bellagio, Italy, where Mr. Baker was on sabbatical from the University of Louisville. Baker's work is far more than a programmatic reflection of Hesse's novel; it is remarkably, like the novel, a philosophical mirror as well, in which Baker utilizes Hesse's methods and imagery to comment on artistic and social values of the 20th century.

Like Hesse, Claude Baker begins his work in the Age of the Feuilleton, a period of "art-for-arts-sake" trendiness in which knowledge of minutiae was an end in itself and in which the general public delighted in trivial matters that

found its way into daily newspapers, "were produced by the millions, and were a major source of mental pabulum for the reader in want of culture." These amusing anecdotal articles, popular crossword puzzles, and the like defined an age that was "by no means uncultured; it was not even intellectually impoverished. But . . . that age appears to have had only the dimmest notion of what to do with culture." In the first movement Baker thus depicts the age with a canon that is serially organized and given to 24 solo strings. The four-part perpetual canon, although meant as a serious piece, is also intended to demonstrate the expressive limitations of the serial compositions of the 1950s and 1960s, which Baker believes to have been too limited in emotional range. The canon is also an expression of the intense preoccupation of the Age of the Feuilleton with numerology, a preoccupation that would become a religion in the new order of Castalia. The numbers six and four are the numerical basis of the canon. It uses 24 (six times four) strings, is stated four times with exactly 66 notes in each statement, uses a rhythmic structure based on the Fibonacci number series, and retrogrades after the sixth rhythm. As the canon comes to an end, the note B begins to disperse it and dominate the movement, and Baker introduces the "music of decline." The loud, violent outbursts in the winds and percussion signals the end of the Age of the Feuilleton. The Age of the Feuilleton tries limply to reassert itself, but the music signaling its decline is irresistible, and the age dies, as in the words of T. S. Eliot, "not with a bang but with a whimper."

The second movement is entitled *League of Journeymen to the East*. Castalia, the ideal world of the mind, has been established. One of the forces that made possible this scholarly society despite the emptiness of the Age of the Feuilleton was a group of zealous protectors of spiritual sanctity called the League of Journeymen to the East.

They fostered piety and reverence . . . and contributed to new insights into the nature of (Castalia's) culture and the possibilities of its continuance, not so much by analytical and scholarly work as by their capacity, based on ancient secret exercises, for mystic identification with remote ages and cultural conditions. Among them, for example, were itinerant instrumentalists and minstrels who were said to have the ability to perform the music of earlier epochs with perfect ancient purity . . .

In that spirit Claude Baker bases his second movement on a *paduana* (a slow courtly dance like a pavane) from Johann Schein's landmark *Banchetto Musicale* of 1617, one of the first thematically integrated instrumental works


(continued on page 37A)

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The Terrace Theater is the Kennedy Center's principal hall for chamber music: it is also frequently home to theatrical productions. Usually the worlds of chamber music and the theater are separate worlds. It's not always so, however; and this year the Theater Chamber Players, the Kennedy Center's resident chamber music group, is presenting three works which explore the ways these two worlds can be brought together. One, Paul Hindemith's *Hérodiane*, received its recent performances only last month. The second, Ernst Toch's opera-in-the-making *Edgar and Emily*, hits the boards in early Novem-

ber. And the third, George Crumb's *Night of the Four Moons*, will be performed in March as part of a concert on the Terrace Theater's Fortas series.

The Theater Chamber Players have been mixing the worlds of theater and chamber music ever since they were formed 17 years ago by directors Leon Fleisher and Dina Koston. In their early years, when they performed in the Washington Theater Club (from which they got their name) this mixing was quite literal: their concerts took place onstage with whatever part of the set of the currently running play the stagehands had not felt it necessary to

*Above: The Theater Chamber Players' Terrace Theater debut in 1979,
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strike. Occasionally this would produce a strange effect, as when Mozart's Trio-Divertimento in E-flat major, that cheeriest and least careworn of masterpieces, had to be performed on a "raked" stage with stands and chairs at an uncomfortable ten degrees from the vertical. More often, however, set and music turned out to complement each other; long-time fans of the Theater Chamber Players remember with particular fondness a living-room set

which gave a local habitation to Gyorgy Ligeti's abstract-comic *Adventures*.

The Theater Chamber Players' musical interests added a more profound reason to explore the relations between the two worlds. One of these interests is in vocal music: almost without exception every Theater Chamber Players concert contains at least one vocal piece, and when the human voice enters a composition it invariably brings drama with it. Even those

CHAMBER MUSIC AT THE TERRACE THEATER

The Terrace Theater plays host to many chamber-music groups in addition to the Theater Chamber Players. Here is a brief calendar for other than solo piano recitals and voice-and-piano recitals, neither of which is generally thought of as "chamber music." "Chamber orchestras" and "chamber chorus" have been listed.

Guarneri String Quartet

October 12 (FS)

Dorian Wind Quintet

October 16

Charles Wuorinen

October 24

Northern Sinfonia of England

October 27

Theater Chamber Players

November 3 & 4

Leonard Rose, cellist

November 13

Frederic Rzewski

November 14 (AC)

Vermeer String Quartet

November 16 (FS)

Trio Ludwig & Lory Wallfisch

February 5

Pauline Oliveros

February 6 (AC)

Daniel McElway, clarinetist

February 10 (YCA)

Theater Chamber Players

February 16 & 17

The Brandenburg Ensemble

February 21 (FS)

The Norman Scribner Choir

March 2

The American Brass Quintet

March 9

Chantal Juillet, violinist

March 17 (YCA)

The Washington Singers

March 23

Uto Ughi, violinist

March 26

The Art Ensemble of Chicago

March 27 (AC)

Lluís Claret, cellist

March 28

Theater Chamber Players

March 30 (FS)

Peter Serkin and Young-Uck Kim

April 30 (FS)

Odetta

May 1 (AC)

Lucy Shelton, Eliot Fisk,

David Jolley, Lambert Orkis

May 4

Theater Chamber Players

May 11 & 12

André-Michel Schub

and Charles Treger

May 16 (FS)

FS: Fortas Series

AC: American Composer series

YCA: Young Concert Artist series

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twentieth-century works on phonetic syllables or "ah" seem to be messages in an unknown language: as Sarah Bernhardt could enthrall an audience by reciting the alphabet, so a singer can make an "abstract" text into a cry of joy or grief.

But the most important force in the Theater Chamber Players' involvement with theatrical-chamber works is the

group's passionate commitment to the music of the twentieth century, both the music being written today and the "twentieth century classics"—Debussy, Stravinsky, Schoenberg, Bartók, and Webern, for starters. For if previous centuries tended to view theatrical music and chamber music as two separate items, composers since 1910 have increasingly tried to bring the two together. Indeed the two seminal works of 20th-century chamber music, Arnold Schoenberg's *Pierrot Lunaire* and Igor Stravinsky's *L'Histoire du soldat*, are both "theatrical," combining the techniques of chamber music with the gestures of the theater.

One of the reasons for the appearance of theater-chamber works after World War I was economic: a composer with a theatrical subject whose music was written in an advanced style could not command the patronage which would support a performance by large orchestral forces. Though finances may have suggested the



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first theater-chamber pieces (as was indeed the case for *Histoire*), the new form, with its small number of instrumentalists often visible along with the actors, quickly became an established type of theater. By the 1960s, indeed, it had become *chic*: remember the strolling wind-players in Richard Rodgers' Broadway musical *No Strings*?

If finances suggested the chamberizing of theatrical works, the sheer visual excitement of watching a 20th-century chamber work in performance has helped to theatricalize abstract chamber music. Indeed, since the percussion section entered the chamber-music ensemble (another heritage of *Histoire*) it's been almost impossible for a chamber-music work so equipped *not* to be theatrical: where audiences for earlier music want to sit on the left-hand side of the hall "so they can see the pianist's hands," listeners to 20th-century chamber music try to sit on the right so they can watch the percussionist (in Theater Chamber Players performances, usually the unflappable Albert Merz) tending his mysterious "kitchen." And if you're being watched as a show anyway, why not make a theatrical gesture?

Take, for example, George Crumb's *Night of the Four Moons*, set for next March. The work, for singer and four instrumentalists including "electric [i.e., amplified] cello," was inspired by and written during the Apollo 11 flight. Heard on records it's a striking piece: a requiem for the days when the moon was aloof, unreachable, without a human footprint. But seen in the concert hall it takes on another dimension: the composer's statement that elements of the work were suggested by the ritual of Kabuki theater seems less strange. From the beginning the techniques Crumb relies on to get his unique and evocative sounds exert a visual as well as a musical fascination: the singer playing an occasional percussion instrument, the flutist speaking over his flute, the banjoist playing "bottleneck" style, the percussionist at his myriad instruments.

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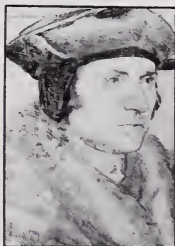
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Suddenly, near the end of the piece, inherent theatricalism becomes explicit; after a clash of Kabuki blocks, four of the performers leave the stage one by one, each ritualistically sounding a single glockenspiel plate (playing the A=440 of tuning sessions) as he or she goes. The departures are a necessary part of the piece, since the four musicians are to play offstage; the playing of the note is an abstract gesture without specific "meaning," but it transforms a necessary but distracting stage-move into a moving theatrical gesture.

Paul Hindemith's *Hérodiade*, performed last month, is a dance-score for chamber group. It's a home-town piece, having been written for the Martha Graham performance in the Coolidge Auditorium which also included the premiere of that better-known masterpiece, *Appalachian Spring*. When Graham danced the work (as *Mirror Before Me*) Hindemith's eleven instruments were in the pit, invisible to the audience. For the most recent performance of *Hérodiade* in the Coolidge Auditorium (done by the Theater Chamber Players) the Library of Congress commissioned a film by director James Herbert to accompany the performers, who were visible onstage.

Ernst Toch's *Edgar and Emily*, being presented this month, is simon-pure chamber opera, with a mere seven instrumentalists accompanying the two vocal performers. (Vocalists in the production will be Phyllis Bryn-Julson and George Shirley; Leon Fleisher will conduct; George Shirley will be stage director.) As suits chamber opera, the instrumentalists (including a tuba, a first for Theater Chamber Players) will be visible to the audience; in fact, they'll form the set. As suits chamber opera, the plot is of a kind that would not be tolerated in a regular opera house. Indeed the entire ten-minute work is a plea by the soprano that the tenor make some kind of dramatic response to her monologue so that there can Be a Show; until he has cooperated with her in setting up a dramatic situation there can't be any opera. In short, she's a Character in

(continued on page 42)



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(continued from page 20B)

written in Germany. But Baker does not simply quote the Schein work; rather, he alternates it with his own somewhat atonal music thus making the 17th-century music seem like a dream, like yesterday's sunlight recalled from behind the veil of memory. And in true journeyer fashion, Baker is careful to have the strings bow the Schein work in the pure unornamented style of the early 17th century. Our understanding of one age is therefore enhanced by juxtaposition with and interpretation through another. In the spirit of Castalia itself, the present is strengthened by the past, the past is understood through the present.

But the scholars of Castalia have ceased trying to vie creatively with the past. Through *The Glass Bead Game*, they seek, albeit ingeniously, only to assimilate, reassemble, and reproduce knowledge that already exists, to express and establish "interrelationships between the content and conclusions of nearly all scholarly disciplines." In the third movement, the composer himself plays *The Glass Bead Game* in a tour de force in which he combines the work of six composers in an unforgettable collage. *The Variazioni per Orchestra* of 1954 by Luigi Dallapiccola was, like Baker's work, premiered by the Louisville Orchestra. Four other 20th-century composers are brought into the movement—Schoenberg (*Variationen für Orchester*, 1928), Vaughan Williams (*Symphony No. 4 in F minor*, 1935), Shostakovich (*Symphony No. 10*, 1953), and Penderecki (*The Passion According to Saint Luke*, 1965). Why these particular works? For the answer to that question, we look back to the 19th century and the last quoted work, the great *Phantasie und Fuge über das Thema BACH* by Franz Liszt. The fact is that portions of all six of these pieces relate to the famous four notes that form one of the subjects of the final unfinished fugue in *The Art of the Fugue* (1748-50) by Johann Sebastian Bach. That subject actually spells out Bach's name (Bb-A-C-B is equivalent to B-A-C-H in German notation), a name that has inspired artists of every subsequent generation. Thus Baker plays *The Glass Bead Game* most eloquently, interpreting this century through the past, understanding the composition of today (including his own) through the music of yesterday. And he mirrors the humor and irony that characterize the literary style of Hermann Hesse's novel. But while Baker delights in this magic musical game in which hardly a measure goes by without some variant of the B-A-C-H motive, he, like Hesse, reminds us that a society that no longer creates is doomed. The last measures of the piece seem to echo the music of decline, warning us that such a society is but a museum, peopled by curators instead of creators.

—*Courtesy of the Louisville Orchestra*

Gifts from other Countries

ARGENTINA—a bronze sculpture by Libero Badu and two oil paintings by Raquel Forner for the box tier of the Opera House.

AUSTRALIA—seven tapestries for the South Gallery representing *The Creation*, designed by John Coburn.

AUSTRIA—a crystal chandelier for the Opera House and additional light fixtures

BELGIUM—mirrors for the Grand Foyer and for the Opera House.

BRAZIL—fiberwork sculpture by Jacques Douchez in the Hall of States.

BULGARIA—a sculpture by Professor V. Minekov

CANADA—Eisenhower Theater stage curtain.

COLOMBIA—a metal sculpture by Eduardo Ramirez on the south circular drive.

CYPRUS—an ancient amphora for the box tier of the Eisenhower Theater.

DENMARK—a porcelain relief by Inge Lise Koefoed for the Concert Hall lobby.

EGYPT—an alabaster vase, circa 2600 B.C., for the box tier of the Eisenhower Theater.

FINLAND—chinaware for the restaurants.

FRANCE—two tapestries by Henri Matisse and two sculptures by Henri Laurens for the box tier lobby of the Opera House.

GERMANY—bronze panels sculpted by Jurgen Weber placed along the Entrance Plaza

GREAT BRITAIN—sculpture by Dame Barbara Hepworth

GREECE—a museum replica of the bronze statue of Poseidon.

INDIA—20 specially designed planters for the Grand Foyer, Hall of Nations and Hall of States.

IRAN—two silk and wool rugs designed for the South Lounge of the Opera House

IRELAND—Waterford crystal chandeliers with four matching sconces for South Lounge of the Opera House

ISRAEL—artworks and complete furnishings for the Concert Hall lounge.

ITALY—all the marble for the exterior and interior of the building, cut to specifications.

JAPAN—the Opera House stage curtain, Bicentennial gift to complete the Terrace Theater.

LESOTHO—a mohair tapestry

LUXEMBOURG—sculpture by Lucian Wercollier

MALAYSIA—shadow puppets from Ramayana epics

MEXICO—two tapestries by Leonardo Nierman for the box tier of the Eisenhower Theater.

MOROCCO—black and white wool rugs for the Roof Terrace Galleries.

NETHERLANDS—a 17th-century oil painting by P. G. van Roestraeten for the South Opera Lounge of the Opera House.

NORWAY—11 crystal chandeliers for the Concert Hall.

PAKISTAN—two Bokhara rugs.

PORTUGAL—planters created from ceramic tiles designed by Mario da Silva, South Gallery

SPAIN—two tapestries reproduced from original paintings by Goya for the South Lounge of the Opera House, sculpture of Don Quixote by Aurelio Teno for the East Lawn.

SRI LANKA—two handcrafted standing brass oil lamps

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Meet the Composers



Edward Applebaum, now on the music faculty of the University of California at Santa Barbara, received a Ph.D. in composition in 1966 from the University of California at Los Angeles, where he studied with Henri

Lazarof. Among his other teachers were Lukas Foss and the prominent Swedish composer Ingvar Lidholm. Although Mr. Applebaum has stated that he "could not have had a greater teacher than Lazarof," he is on record too with the declaration that "the musician from whom I learned the most was Dave Brubeck. He was my idol. He still has a profound influence on me. Brubeck had the most incredibly elaborate constructions, especially harmonically. . . ." Among Mr. Applebaum's compositions are an opera, *The Frieze of Life*, completed in 1974, *Variations for Orchestra* (1966), *Symphony No. 1* (1970), a viola concerto, other concerted works, chamber music, and works for piano. His music has been performed in Europe, Japan, and Israel, as well as the United States, and he has also been active as a conductor. In addition to the grant from the National Endowment for the Arts under which the Second Symphony was composed, Mr. Applebaum has received awards and fellowships from the Rockefeller Foundation, the Scandinavian-American Foundation, the Berkshire Music Center at Tanglewood, and other organizations. Several of his works have been recorded.



Claude Baker, a native of North Carolina, graduated magna cum laude from East Carolina University (Greenville, North Carolina) in 1970. He then studied at the Eastman School of Music in Rochester, New York, attaining his doctoral degree

in 1975. While at Eastman his principal composition teachers were Samuel Adler and Warren Benson. As a composer, Mr. Baker has received a number of professional honors including BMI-SCA and ASCAP awards,

grants from the New York State Council on the Arts and the Rockefeller Foundation, residencies at Yaddo and the MacDowell Colony, and prizes in both the Concurso Internacional de Composición "Manuel de Falla" (Madrid, 1976), and the 1979 Kennedy Center Friedheim Awards for instrumental chamber music. His works are published by Southern Music Co. (San Antonio, Texas) and Carl Fischer, Inc., of New York. Mr. Baker is currently an associate professor of theory and composition in the School of Music at the University of Louisville, Louisville, Kentucky.



Donald Erb's orchestral music has been programed by most of the major orchestras in the United States. *Prismatic Variations*, commissioned by the Saint Louis Symphony and premiered there on January 28 of this year,

is the most recent of 20 orchestral works, many recorded on various labels. These include *The Seventh Trumpet*, *Autumnmusic*, *Symphony of Overtures*, *Sonneries*, and *Christmasmusic*. Mr. Erb has written concertos and other works for friends such as Lynn Harrell, Stuart Dempster, and Bertram Turetzky and is presently working on a clarinet concerto for Richard Stoltzman that will be given its premiere in London in the spring of 1985. Other commissions include those from the Houston and Atlanta symphonies and the New England Conservatory Orchestra. Mr. Erb is president of the American Music Center and is in residence at the University of Melbourne in Australia.



William Kraft has been composer-in-residence with the Los Angeles Philharmonic and director of the Philharmonic New Music Group since 1981. He currently holds this position under the administration of

Meet the Composer. Prior to being named composer-in-residence, he was a member of the Orchestra's percussion

section for 26 years—18 of them as principal timpanist—and he also served three years as the Orchestra's assistant conductor. Mr. Kraft has received numerous awards and commissions, including multiple Pulitzer Prize nominations for three of his works; fellowships from the Guggenheim, Huntington Hartford, and Norlin/MacDowell foundations; commissions from the Ford Foundation, Collage of Boston, Percussion Projects, the Los Angeles Philharmonic, and the consortium of Speculum Musicae, San Francisco Contemporary Music Players, and the Contemporary Music Forum, among others; and grants from the Rockefeller Foundation, National Endowment for the Arts, and ASCAP. Most recently he has been the recipient of the American Academy and Institute of Arts and Letters Music Award. His works have been performed by all the major American orchestras as well as those in Europe and Japan. More than two dozen of his compositions are available on recordings, and he has scored several major films and television specials. In addition to his compositional activities, Mr. Kraft has often appeared as conductor of contemporary and other music and has been involved in music education—from leading Symphonies for Youth and In-School Concerts, to serving as musical director and chief advisor to the Young Musicians Foundation. He regularly visits such academic institutions as the University of Southern California, California Institute of the Arts, Banff Centre for the Performing Arts, University of Western Ontario, and Chapman College to perform residencies in composition. Mr. Kraft is a member of the NEA Music Panel and chairman of the ASCAP Board of Review.



Marilyn Shrude's works have been performed at the Piccolo Spoleto Festival U.S.A., Carnegie Recital Hall, the AKI International Festival in Cleveland, the Royal Conservatory in London, the Brussels Town Hall, by the Toledo

Symphony Orchestra, and at meetings of the World Saxophone Congress, the annual conference of the American Society of University Composers, and the Colleague Band Directors National Conference. Her honors in composition include the Faricy Award for Creative Music (Northwestern University), honorable mention for the American Composers Alliance Recording Award (1984), and the 1984 finals in the ABA Flash NABIM Band Competition. Ms. Shrude has received a number of grants from the Ohio State Arts Council, the Wyatt Fund, and Meet the Composer. Her works have been recorded by Belgian and Swiss radio and by WRMT-FM radio in Chicago. A recording of her music by saxophonist John Sampen is soon to be released for commercial distribution. Chicago-born, Ms. Shrude received degrees from Alverno College and Northwestern University where she studied with Alan Stout and M. William Karlins. Since 1977 she has been a member of the music faculty of Bowling Green State University, Bowling Green, Ohio, where she teaches composition and music theory. She is a codirector of BGSU's nationally acclaimed New Music Festival.

Meet the Artists

Born in Philadelphia, **Robert Fitzpatrick** attended The Curtis Institute of Music from 1966-68 where he studied clarinet with Anthony Gigliotti. Mr. Fitzpatrick also received his Bachelor and Master of Music degrees from Temple University. Posts have included music director and chairman of fine arts at St. Joseph's Prep (Philadelphia), 1969-80; principal conductor, Orchestra Society of Philadelphia, 1980-82; and music director, Garden State Philharmonic, 1976-82. Mr. Fitzpatrick joined the staff of The Curtis Institute of Music in 1980.

Thomas N. Akins has been principal timpanist of the Indianapolis Symphony Orchestra since 1965. He is active as a conductor and pedagogue at DePauw University. Mr. Akins performed the world premiere of William Kraft's Concerto for Timpani and Orchestra with the

Indianapolis Symphony Orchestra in March 1984.

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly three thousand musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand,

Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the 20th century. For 60 years students have come from virtually every country in the world to develop their talents at Curtis. At present nearly three hundred Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately 70. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.

Young Strings in Action was founded in Washington in 1972 by noted musician and teacher **Sheila Johnson** to give individual training to children from the ages of 3 to 18. At the invitation of Jordan's Queen Noor, YSA was one of several troupes representing the United

States at the third annual Jerash Festival for Culture and Art in the spring of 1984. Members assisting with today's concert range in age from 11-14.

The **Sidwell Friends Middle School Chorus** includes students between the ages of 10-14. Under the direction of its leader, **Elizabeth Davidson**, the choir has performed at Constitution Hall with the Washington Civic Opera and recently at the Eastern District Convention of the American Choral Directors Association.

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Irving Lowens was a prominent American musicologist, educator, and critic whose main interest was American music and musical activity in the early years of the United States. He published several books in that field including *Music and Musicians in Early America* (1964), *A Bibliography of Songsters Printed in America Before 1821* (1976), *Music in America and American Music* (1978), and *Haydn in America* (1979). In 1959 he became the first reference librarian for sound recordings in the music division of the Library of Congress and two years later became the assistant chief of the reference section of the music division. His career as an educator reached its climax when he became dean and associate director of the Peabody Institute of Johns Hopkins University. He served in this capacity from 1978-81 during which time he helped establish a degree program in music criticism. He served as dean emeritus thereafter. As a music critic, Mr. Lowens was widely respected for his eloquent and objective work as the chief music critic of the *Washington Star* (1960-78), for his writings in *High Fidelity* and *Musical America*, and, among his peers, as the founder of the Inter-American Association of Music Critics and the Music Critics Association's educational arm, MCA Educational Activities, Inc.,

which he created as MCA president. Among Mr. Lowens' many honors were the Doramus Award (1961) of the Moravian Music Foundation for distinguished service to American music, two ASCAP Deems Taylor Awards (1972 and 1977), and the naming of a similar award in his honor by the Sonneck Society to be given annually to "the author of a significant book, edition, article, recording, or other piece of scholarship devoted to American music or music in the Americas." In addition to these awards, the Peabody Conservatory has established an Irving Lowens Scholarship in Music Criticism. Born in New York on August 19, 1916, Mr. Lowens received a Bachelor of Science degree in music from Columbia University and a master's degree in American civilization from the University of Maryland. The 1984 Friedheim Awards concert is dedicated to the memory of Mr. Lowens, who not only created this awards program in 1977 along with Eric Friedheim and the Kennedy Center, but also gave inestimable guidance and inspiration to it each year as chairman of the jury until his death last fall. As Richard Freed, executive director of the Music Critics Association, recently noted, Irving Lowens was a person "who never ran out of ideas or the capacity for turning them into reality."

39A

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

JOHN DE LANCIE, *Director*
ROBERT FITZPATRICK, *Conductor*

Violin

Gilles Apap
Bonnie Bewick
Ivan Chan
Hui-Fang Chen
Pyinah Chon
Harvey De Souza
Sigrun Edvaldsdottir
Sylvie Fauga
Ghislaine Fleischmann
Iwao Furusawa
Suzanne Gilman
Gloria Justen
Hyun-A Kim
Amy Kinney
Nicholas Kitchen
Aimee Kreston
Suzanne Leon
Jun-Ching Lin
Mitchell Newman*
David Niwa
Yayoi Numazawa
Keun-Ah Park
Diane Pascal
Annalee Patipatanakoon
Paul Pesthy
Paul Roby
Jennifer Ross
David Salness
Alexander Simionescu
Lee-Chin Siow
Vesna Stankovic
Scott St. John
Michi Sugiura
Susan Synnestevedt
Julie Triquet
Charles Wetherbee
Xiao-Fu Zhou

Viola

Paul Cortese
Anibal Dos Santos
Susan Gulkis
Michaela Kemp
Scott Ligocki
Lisa Ponton
Belinda Reuning
Andre Roy
Karen Sanders
Kelly Shanafelt
Nancy Thomas
Scott Wagner

Violoncello

James Cooper
Emmanuel Feldman
Lawrence Figg
Diana Fish
Marina Hoover
Yee-Sun Kim
Eva Leininger
Sharon Mautner
Karen Meier
Peter Stumpf
Wendy Sutter
Xiao-Lan Wang
Pegsoon Whang

Bass

Timothy Cobb
Joelle Fancher
Leigh Mesh
John Moore
Michael Steer
William Tilley
Steven Zeserman

Harp

Anne Preucil
Paula Provo
Julia Umbrico

Flute

David Fedele
Bart Feller 1-4-5
John Thorne 2-3
Claudia Walker

Oboe

Jennifer Kuhns
Lisa Messineo 1-2-3
Andrea Plesnarski
Betsy Starr 4-5
Roger Wiesmeyer

Clarinet

Nicola Everton
Carl Jackson 1-2-4-5
Dennis Strawley
John Warren 3

Bassoon

Gerald Alleva
David McGill 2-4-5
Kathleen McLean 1-3
Zachary Mark Smith
Mark Timmerman

Horn

Lori Amada 3-4
Anne Bonnycastle
Susan Carroll
Ellen Dinwiddie
Michael Motise
Shelley Showers 1-2
N. Martin Tipton

Trumpet

John Arguillo
Dan Bowling 1-2-3-4-5
Frank Ferraro
Michael McGuffey

Trombone

Blair Bollinger
Ki-Ho Chang
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Tuba

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The performers are listed in alphabetical order.
Principal winds: 1-Applebaum 2-Erb 3-Kraft 4-Shrude 5-Baker



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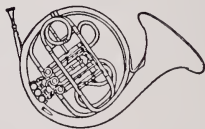


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Mishaps on Stage

Throughout history there have been mishaps on stage—some to grave results and others with hilarious (albeit unplanned) effect. Shakespeare's playhouse, The Globe, was a casualty when a misfiring cannon discharge during *Henry VIII* ignited its thatch roof and burned the entire structure to the ground. Going out on a limb, we might also consider the broken leg suffered by John Wilkes Booth when he leapt onto the stage of Ford's Theatre after shooting President Lincoln. Less traumatic, but annoying nonetheless, was the case of continuous sniffles that plagued Mary Martin from her nightly shampoo during *South Pacific's* long Broadway run.

Opera has its pitfalls, too—and more than one classical crooner has fallen into the pit. If some singers are said to chew up the scenery, the converse also appears to be true, and only an athletic leap saved Grace Bumbry, singing Amneris in a Paris Opera *Aida*, from being swallowed by the widening chasm of a grand staircase splitting in two beneath her.

In ballet, the Romantic period was particularly dangerous. Sylphs got stuck mid-air in their "flying" harnesses, wilis were trapped by trap doors, and two young ballerinas, English Clara Webster and French Emma Livry, each died after her tutu caught fire from stage gas lamps. Such tales lighten the woe of Imperial Russian dancer Nicholas Legat, who lost four teeth when partner Olga Preobazhenskaya whacked him in the face during a series of energetic pirouettes. (They finished the performance, but he absolutely refused to give an encore.)

—BARRY LAINE

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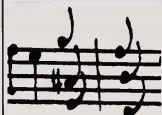
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1

2

OH 2:00
ZORBA
starring Anthony Quinn
CH 3:00
MRS. BEACH FESTIVAL

7

TT 8:00
JOSE CARLOS
COCARELLI, piano

8

CH 7:00
NATIONAL SYMPHONY
ORCHESTRA
(repeat of 10-4 program)
OH 8:00
ZORBA
starring Anthony Quinn
TT 8:00
BALLET ESPANOL DE
MARIA ROSA

9

OH 2:00
ZORBA
starring Anthony Quinn
CH 3:00
FRIEDHEIM AWARDS
CH 7:30
PAUL HILL CHORALE
and the Washington Singers
Concert Preview
CH 8:30
PAUL HILL CHORALE
and the Washington Singers

14

CH 8:30
NATIONAL SYMPHONY
ORCHESTRA
(repeat of 10-11 program)

15

CH 7:00
NATIONAL SYMPHONY
ORCHESTRA
(repeat of 10-11 program)
TT 7:30
DORIAN WIND QUINTET

16

CH 2:00 & 7:00
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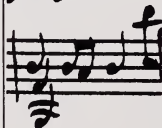
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CH 8:30
WASHINGTON CHAMBER
ORCHESTRA
Alvin Lunde, music director
Evelyn Swarthout, pianist

22

CH 7:00
NATIONAL SYMPHONY
ORCHESTRA
(repeat of 10-18 program)

23

CH 3:00
FAIRFAX SYMPHONY
William Hudson, director
CH 7:30
JAMES GALWAY, flute

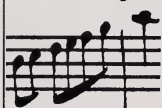
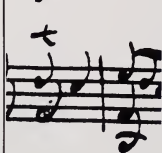
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CH 7:30
PHILADELPHIA
ORCHESTRA
Neville Marriner, conductor
ET 7:30
NEST OF THE
WOOD GROUSE
starring Eli Wallach
and Anne Jackson
TT 7:30
MOSHE EFRATI
KOL DEMMA
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29

CH 7:00
NATIONAL SYMPHONY
ORCHESTRA
(repeat of 10-25 program)
ET 7:30
NEST OF THE
WOOD GROUSE
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TT 7:30
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"We All Believe in One God," S. 680

Johann Sebastian Bach
(1685-1750)

Fugue in G major, S. 577

Bach

From Symphony II for Organ

Charles Marie Widor
(1844-1937)

Adagio

Finale

Mark Bani, organ

II

Sonata for Clarinet and Bassoon

Francis Poulenc
(1899-1963)

Allegro

Romance

Finale: Très animé

John Warren, clarinet

Kathleen McLean, bassoon

INTERMISSION

III

Fantasy and Fugue on B-A-C-H

Franz Liszt
(1811-1886)

Three Transcendental Etudes

Liszt

Feux follets (Bb major, allegretto)

Ricordanza (Ab major, andantino)

. (F minor, allegro agitato molto)

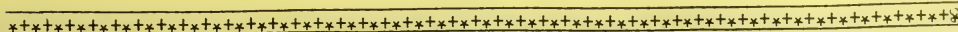
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Curtis Hall Sixty-first Season 1984-1985

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SECOND STUDENT RECITAL

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Sonata for Violin Alone, Op. 31, No. 2

Paul Hindemith
(1895-1963)

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Leicht bewegte Viertel - Ruhig, bewegte Achtel -

Gemächliche Viertel - Fünf Variationen über das Lied,

"Komm lieber Mai" von Mozart

Iwao Furusawa, violin

Havanaise for Violin and Piano, Op. 83

Camille Saint-Saens
(1835-1921)

Iwao Furusawa, violin

Kyung Joo Min, piano

II

Sonata in B^b major for Bassoon and Cello, K. 292 Wolfgang Amadeus Mozart

Allegro

(1756-1792)

Andante

Rondo: allegro

David McGill, bassoon Karen Meier, cello

III

Old American Songs (second set)

Aaron Copland
(1900-)

1 The Little Horses 2 Zion's Walls

3 The Golden Willow Tree 4 At the River 5 Ching-a-ring Chaw

Caroline Thomas, mezzo-soprano

Eytan Pessen, piano

Iwao Furusawa: Student of Aaron Rosand

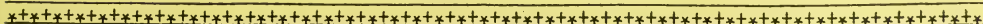
Kyung Joo Min: Student of Dr. Vladimir Sokoloff

David McGill: Graduating student of Sol Schoenbach

Karen Meier: Student of Orlando Cole

Caroline Thomas: Graduate student in the Opera Program with Mr. Goldovsky

Eytan Pessen: Student of Dr. Vladimir Sokoloff



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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 19 October 1984 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

I

Trio in C major for Violin,
Cello, and Piano, H:27

Franz Joseph Haydn
(1732-1809)

Allegro - Andante - Finale: Presto

David Salness, violin Peter Stumpf, cello
Beatrice Long, piano

II

Sinfonia in B^b major
for Trombone and Piano

Giovanni Battista Pergolesi
(1710-1736)

Andante - Allegro con brio - Adagio - Allegro

Christopher Dudley, trombone
David Lofton, piano

INTERMISSION

III

Sonata for Violin and Piano in G minor

Claude Debussy
(1862-1918)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

La gitana

Fritz Kreisler
(1875-1962)

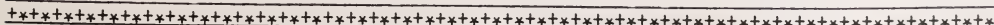
Hungarian Dance No. 2

Johannes Brahms
(1833-1897)

Ivan Chan, violin
Makoto Ueno, Piano

David Salness: Graduating student of David Cerone
Peter Stumpf: Graduating student of Orlando Cole
Beatrice Long: Student of Seymour Lipkin
Christopher Dudley: Graduating student of Glenn Dodson
Ivan Chan: Student of David Cerone
Makoto Ueno: Student of Jorge Bolet

Karen Tuttle prepared the Haydn



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Sunday, October 21, 1984 at 2:30 pm

IN MEMORIAM

JANE HILL MEYER

June 1, 1905 - August 20, 1984

REMARKS

Sonata for Clarinet and Piano Leonard Bernstein

*Donald Montanaro, clarinet
Kiyoko Takeuti, piano*

REMARKS

Dithyramb for Harp, Flute, and Cello . . . Leopold Stokowski

*Marilyn Costello, harp
John Krell, flute
Harry Gorodetzer, cello*

Special Announcement John de Lancie

Presentation Paul Garabedian



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 24 October 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FOURTH STUDENT RECITAL

I

Concerto in E minor for
Bassoon, Strings, and Harpsichord, FVIII#6
Allegro poco - Andante - Allegro

Antonio Vivaldi
(1678-1741)

David McGill, bassoon
Mitchell Newman, violin
Annalee Patipatanakoon, violin
William Tilley, doublebass
Lisa Ponton, viola
Karen Meier, cello
Joanne Pearce, harpsichord

II

Sonata for Piano and Violin
in B^b major, K. 454
Largo: Allegro - Andante - Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Mitchell Newman, violin Joanne Pearce, piano

INTERMISSION

III

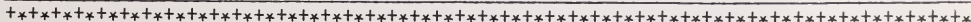
Sonata in B minor
(in one movement)

Franz Liszt
(1811-1886)

Fred Höricke, piano

David McGill: Graduating student of Sol Schoenbach
Mitchell Newman: Graduating student of David Cerone and Yumi Ninomiya Scott
Annalee Patipatanakoon: Student of Aaron Rosand
Lisa Ponton: Student of Joseph de Pasquale
Karen Meier: Student of Orlando Cole
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Fred Höricke: Student of Seymour Lipkin

Dr. Ford Lallerstedt prepared the Vivaldi
Dr. Vladimir Sokoloff prepared the Mozart



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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Friday 26 October 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FIFTH STUDENT RECITAL

I

Two Songs for Mezzo, Viola, and Piano, Op. 91
Gestillte Sehnsucht: In goldnen Abendschein
Geistliches Wiegenlied: Josef, lieber Josef

Johannes Brahms
(1833-1897)

Guoda Puzinauskas, mezzo-soprano
Scott Wagner, viola David Lofton, piano

II

Sonata No. 1 for Flute and Piano
Allegro moderato - Adagio - Allegro poco moderato

Bohuslav Martinu
(1890-1959)

David Fedele, flute
Ruth Butterfield, piano

III

Ricercare del 12^o Tono

Andrea Gabrieli
(1510-1586)

Drei Equale

Ludwig van Beethoven
(1770-1827)

Contrapunctus No 9
(from Art of Fugue)

Johann Sebastian Bach
(1685-1750)

Christopher Dudley, trombone Richard Stout, trombone
William Chang, trombone Blair Bollinger, bass trombone

David Fedele: Student of Julius Baker and John Krell

Ruth Butterfield: Student of Dr. Vladimir Sokoloff

Guoda Puzinauskas: Student in the Opera Department with Boris Goldovsky

Scott Wagner: Student of Joseph de Pasquale

Christopher Dudley: Graduating student of Glenn Dodson

William Chang: Student of Glenn Dodson

Richard Stout: Student of Glenn Dodson

Blair Bollinger: Graduating student of Glenn Dodson and Charles Vernon

Karen Tuttle prepared the Brahms
Dr. Vladimir Sokoloff prepared the Martinu



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 29 October 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

SIXTH STUDENT RECITAL

I

Se Florindo e fedele

Alessandro Scarlatti

(1659-1725)

O del mio dolce amor

Christoph Willibald Gluck

(1714-1787)

Suzanne Brown, soprano

Elizabeth Manus, piano

II

I, Too

Margaret Bonds

(1913-1972)

Melancholy

Coleridge-Taylor Perkinson

(1932-)

Grief

William Grant Still

(1895-1978)

Love Let the Wind Cry

Undine S. Moore

(1905-)

Charmaine S. McGilvary, soprano

David Lofton, piano

III

Gliding Over All

Ned Rorem

(1923-)

Early in the Morning

Look Down Fair Morning

To You

O You Whom I Often and Silently Come

My Papa's Waltz

Richard Zuch, baritone

David Lofton, piano

IV

Sommi Dei

George Frederick Handel

(1685-1759)

So Shall the Lute and Harp Awake

Handel

Judith Pannill, soprano

Joanne Pearce, piano

V

Kindergebet

Leo Blech

Tintenheinz und Plätscherlottchen

(1871-1958)

Hui-Chun Lin, soprano

Eytan Pessen, piano

(please turn)

INTERMISSION

VI

Chère nuit

Alfred Bachele

Hiu-Chun Lin, soprano
Eytan Pessen, piano

VII

Cinq mélodies populaires grecques

Maurice Ravel
(1875-1937)

1 Le Réveil de la Mariée 2 Là-bas, vers l'église
3 Quel galant m'est comparable 4 Chanson des cueilleuses
de lentisques 5 Tout gai

Blair Wilson, tenor
David Lofton, piano

VIII

Je suis encor tout
(from Manon)

Jules Massenet
(1842-1912)

Judith Pannill, soprano
Joanne Pearce, piano

Suzanne Brown: Student of Marianne Casiello
Elizabeth Manus: Student of Dr. Vladimir Sokoloff
Charmaine S. McGilvary: Student in the Opera Department with Boris Goldovsky
Richard Zuch: Student of Todd Duncan
Judith Pannill: Student of Raquel Adonaylo
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Hiu-Chun Lin: Student of Marianne Casiello
Eytan Pessen: Student of Dr. Vladimir Sokoloff
Blair Wilson: Student of Todd Duncan

Dr. Vladimir Sokoloff: Director of Concert Programs

Howard Kornblum: Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 31 October 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

SEVENTH STUDENT RECITAL

I

Trio for Piano, Violin, and
Cello in D minor, Op. 49

Felix Mendelssohn
(1809-1847)

1 Molto allegro agitato 2 Andante con moto tranquillo
3 Scherzo 4 Allegro assai appassionato

Ivan Chan, violin Emmanuel Feldman, cello
Makoto Ueno, piano

INTERMISSION

II

Sonata for Cello and Piano in G minor, Op. 65

Frederic Chopin
(1810-1849)

1 Allegro moderato 2 Scherzo: Allegro con brio
3 Largo 4 Finale: Allegro

Peter Stumpf, cello Beatrice Long, piano

III

Quartet for Strings in B minor, Op. 50

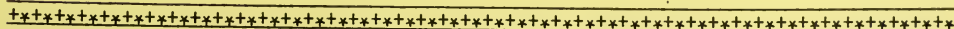
Sergei Prokofiev
(1891-1953)

1 Allegro
2 Andante molto - vivace
3 Andante

Suzanne Leon, violin Paul Cortese, viola
Mitchell Newman, violin James J. Cooper III, cello

Ivan Chan: Student of David Cerone
Emmanuel Feldman: Student of Orlando Cole
Makoto Ueno: Student of Jorge Bolet
Peter Stumpf: Graduating student of Orlando Cole
Beatrice Long: Student of Seymour Lipkin
Suzanne Leon: Student of Szymon Goldberg
Mitchell Newman: Graduating student of David Cerone and Yumi Ninomiya Scott
Paul Cortese: Student of Joseph de Pasquale
James J. Cooper III: Graduating student of David Soyer

Karen Tuttle prepared the Mendelssohn
Felix Galimir prepared the Prokofiev



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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 2 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

EIGHTH STUDENT RECITAL

I

Fugue in G minor, S. 578

Johann Sebastian Bach
(1685-1750)
Louis Vierne
(1870-1937)

Symphony No. 1 for Organ
Finale

Marco A. Mendez, organ

II

Scherzo No. 1 in B minor, Op.20

Frederick Chopin
(1810-1849)
Norman Dello Joio
(1913-)

Suite for Piano

Moderate

Bright

Calm

Moderate - Fast with ferocity

Joanne Pearce, piano

INTERMISSION

III

Suite for Woodwinds, Op. 57

Canon: Moderato

Allegretto scherzando

Finale: Allegro leggiero

Charles Lefebvre
(1843-1919)

Bart Feller, flute Carl Jackson, clarinet

Betsy Starr, oboe David McGill, bassoon

Shelley Showers, horn

Marco A. Mendez: Student of John Weaver

Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff

Bart Feller: Graduating student of Julius Baker and John Krell

Betsy Starr: Graduating student of John de Lancie

Carl Jackson: Student of Donald Montanaro

David McGill: Graduating student of Sol Schoenbach

Shelley Showers: Graduating student of Myron Bloom

John Minsker prepared the Lefebvre



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 5 November 1984 at 8:00pm

THE CURTIS FACULTY SERIES

EDWARD ALDWELL

Preludes and Fugues from

Johann Sebastian Bach

The Well-Tempered Clavier, Bk. I (1722)

(1685-1750)

in C major S 846 - in C minor S 847 - in C[#] major S 848 -
in C[#] minor S 849 - in D major S 850

in D minor S 851 - in E^b major S 852 - in E^b minor S 853

INTERMISSION

Preludes and Fugues from

Bach

The Well-Tempered Clavier, Bk. I

in E major S 854 - in E minor S 855 -
in F major S 856 - in F minor S 857

in F[#] major S 858 - in F[#] minor S 859 - in G major S 860

Edward Aldwell, piano

During the season of 1984-1985 musicians and musical institutions all over the world are celebrating the 300th anniversary of the birth of J. S. Bach.

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the
CURTIS INSTITUTE OF MUSIC

present a Student Recital

Wednesday November 7, 1984

12:15 P. M.

PROGRAM

I

Se Florindo E Fedelev	Alessandro Scarlatti
O Del Mio Dolce Ardor	Christoph Gluck
Und Gestern Hat Er Mir Rosen Gebracht	Joseph Marx
Hat Dich Die Liebe Beruhrt	Joseph Marx
Suzanne Brown - Soprano	Elizabeth Manus - Piano

II

Impromptu No. 1, in A Flat Opus 29	Frederic Chopin
Nocturne Opus 9, No. 1, in B Flat Minor	Frederic Chopin
Etude Opus 25, No. 11, in A Minor	Frederic Chopin
Soo Hyun Yoo - Piano	

III

The Lord's Prayer	Albert Hay Malotte
Ave Maria	Franz Schubert
"In Quelle Trine Morbide" from Manon Lescaut	Giacomo Puccini
Do Not Go My Love	Richard Hageman
At The Well	Richard Hageman
Suzanne Brown - Soprano	Elizabeth Manus - Piano

Dr. Vladimir Sokoloff, Director of Concert Programs
John de Lancie, Director of the Curtis Institute of Music
The Steinway is the official piano of the Curtis Institute of Music

NO SMOKING PLEASE



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 7 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

NINTH STUDENT RECITAL

I

Prelude and Toccata

George Frederick Handel

(1685-1759)

Sonata for Harp

Paul Hindemith

Mässig schnell - Lebhaft - Sehr langsam

(1895-1963)

Julie Umbrico, harp

II

Sonata for Oboe and Piano, Op. 166

Camille Saint-Saens

Andantino - Allegretto - Allegro molto

(1835-1921)

Betsy Starr, oboe

Thomas Sauer, piano

III

Syrinx for Flute Alone

Claude Debussy

(1862-1918)

Claudia Walker, flute

IV

Pastorale, Op. 14, No. 1

Gabriel Pierne

(1863-1937)

Walking Tune

Percy Aldridge Grainger

(from Room Music Tidbits, #3)

(1882-1961)

Claudia Walker, flute

Nicola Everton, clarinet

Jennifer Kuhns, oboe

Mark Smith, bassoon

Ellen Dinwiddie, horn

V

Impromptu No. 1 in A^b major, Op. 29

Frederick Chopin

(1810-1849)

Nocturne in B^b minor, Op. 9, No. 1

Chopin

Etude in A minor, OP. 25, No. 11

Chopin

Soo-Hyun Yoo, piano

Julie Umbrico: Student of Marilyn Costello
Betsy Starr: Student of John de Lancie
Thomas Sauer: Student of Jorge Bolet
Claudia Walker: Student of Julius Baker and John Krell
Jennifer Kuhns: Student of John de Lancie
Nicola Everton: Student of Donald Montanaro
Mark Smith: Student of Sol Schoenbach
Ellen Dinwiddie: Student of Myron Bloom
Soo Hyun Yoo: Student of Eleanor Sokoloff

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

at Indiana University
Indiana, Pennsylvania
November 8, 1984

THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Sixty-first Season 1984-1985

Sonata in F-sharp major
Sonata in D major
Sonata in E major

Domenico Scarlatti
(1685-1757)

Etude No. 5 "Pour les octaves"
Etude No. 8 "Pour les agréments"
Etude No. 11 "Pour les arpèges composés"

Claude Debussy
(1862-1918)

Barcarolle in F-sharp major, Op. 60

Frederic Chopin
(1810-1849)

Makoto Ueno, piano

Sonata in G minor for Violin and Piano

Allegro vivo - Intermède (fantasque et léger) - Finale (très animé)

Debussy

La gitana

Fritz Kreisler
(1875-1962)

Hungarian Dance No. 2 in D minor
(arranged by Joseph Joachim)

Johannes Brahms
(1833-1897)

Ivan Chan, violin
Makoto Ueno, piano

INTERMISSION

Quartet in G minor, Op. 74, No. 3 "The Horseman"
Allegro - Largo assai - Menuet - Allegro con brio

Franz Josef Haydn
(1732-1809)

Susan Synnæstvedt, violin Kelly Shanafelt, viola
Bonnie Bewick, violin Xiao-Lan Wang, cello

Fantasie for Violin and Harp in A major

Camille Saint-Saens
(1835-1921)

Susan Synnæstvedt, violin Paula Provo, harp

Introduction and Allegro

Maurice Ravel
(1875-1937)

Paula Provo, harp
Bart Feller, flute ~~Paul Feller~~ John Warren, clarinet
Susan Synnæstvedt, violin Kelly Shanafelt, viola
Bonnie Bewick, violin Xiao-Lan Wang, cello



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 9 November 1984 at 8:00pm

GRADUATING STUDENT SOLOISTS

Symphony Orchestra

of

The Curtis Institute of Music

conducted by

WILLIAM SMITH

I

Elegie for Cello and Orchestra, Op. 24

Gabriel Fauré
(1845-1924)

James J. Cooper III, cello

II

Sinfonia Concertante in E^b major, K. 364
Allegro maestoso - Andante - Presto

Wolfgang Amadeus Mozart
(1756-1791)

Alexander Simionescu, violin André Roy, viola

INTERMISSION

III

Concertino for Marimba and Orchestra, Op. 21
Vigorous - Calm - Lively

Paul Creston
(1906-)

Patrick Shrieves, marimba

IV

Concerto for Piano and Orchestra No. 1 in E^b major
in one movement
Allegro maestoso-Quasi adagio-Allegretto vivace-
Allegro animato-Allegro marziale animato

Franz Liszt
(1811-1886)

Seung-Hee Hyun, piano

James J. Cooper III: Graduating student of David Soyer
Alexander Simionescu: Graduating student of Szymon Goldberg
André Roy: Graduating student of Michael Tree
Patrick Shrieves: Graduating student of Gerald Carlyss
Seung-Hee Hyun: Graduating student of Eleanor Sokoloff

THE ORCHESTRA

VIOLINS

Mitchell Newman
Michi Sugiura
Vesna Stankovic
Pyinah Chon
David Niwa
Lee-Chin Siow
Nicholas Kitchen
Yayoi Numazawa

Charles Wetherbee
Aimee Kreston
Julie Triquet
Jennifer Ross
Gilles Apap
Harvey DeSouza
Gloria Justen

VIOLAS

Michaela Kemp
Belinda Reuning
Lisa Ponton
Anibal DosSantos
Susan Gulkis
Karen Sanders

CELLOS

Lawrence Figg
Pegsoon Whang
Karen Meier
Yee-Sun Kim
Marina Hoover

DOUBLEBASSES

Leigh Mesh
Joelle Fancher

FLUTES

David Fedele
John Thorne 4
Claudia Walker 1 3

OBOES

Jennifer Kuhns
Andrea Plesnarski 3 4
Roger Wiesmeyer 1 2

CLARINETS

Nicola Everton 1 4
Dennis Strawley 3

BASSOONS

Gerald Alleva 3
Kathleen McLean 1 4

HORNS

Anne Bonnycastle
Susan Carroll 1 2 4
Ellen Dinwiddie 3
Michael Motise 3

TRUMPETS

John Arquillo
Frank Ferraro

TROMBONES

Blair Bollinger (bass)
William Chang
Richard Stout

PERCUSSION

David DePeters
Kenneth Every
Charles Ross
Patrick Shrieves

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGERS

Richard Zuch
John Arquillo

Principal winds: 1 = Faure
2 = Mozart
3 = Creston
4 = Liszt



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Monday 12 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TENTH STUDENT RECITAL

I

Sonata for Violin and Piano Ludwig van Beethoven
No. 4 in A minor, Op. 23 (1770-1827)
Presto - Andante scherzoso, piu allegretto - Allegro molto

Roumanian Dances Béla Bartók
(1881-1945)

Julie Triquet, violin
Catherine Schneider, piano

II

String Quartet in G minor, Op. 74, No. 3 Franz Josef Haydn
("The Horseman") (1732-1809)
Allegro - Largo assai - Menuet - Allegro con brio

Susan Synnestvedt, violin Kelly Shanafelt, viola
Bonnie Bewick, violin Xiao-Lan Wang, cello

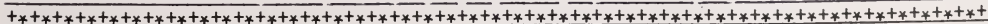
III

Summer Music for Woodwind Quintet, Op. 31 (1956) Samuel Barber
(1910-1981)

Claudia Walker, flute John Warren, clarinet
Roger Wiesmeyer, oboe Kathleen McLean, bassoon
Susan Carroll, horn

Julie Triquet: Student of David Cerone
Catherine Schneider: Student of Dr. Vladimir Sokoloff
Susan Synnestvedt: Graduating student of David Cerone
Bonnie Bewick: Student of David Cerone
Kelly Shanafelt: Student of Joseph de Pasquale
Xiao-Lan Wang: Student of David Soyer
Claudia Walker: Student of Julius Baker and John Krell
Roger Wiesmeyer: Student of John de Lancie
John Warren: Student of Donald Montanaro
Kathleen McLean: Graduating student of Sol Schoenbach
Susan Carroll: Student of Myron Bloom

Felix Galimir prepared the Haydn
Donald Montanaro prepared the Barber



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The taking of photographs and the use of recording equipment in the Hall are permissible only with authorization.

The Edith L. Prostkoff Memorial Concert Series, as our student recitals are now known, is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

The Steinway is the official piano of The Curtis INstitute of Music.

For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Wednesday 14 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

ELEVENTH STUDENT RECITAL

I

Potpourri for Viola and Piano, Op. 94 Johann Nepomuk Hummel
Grave - Andante (Don Giovanni) - Allegro con brio (1778-1837)
(Boleros) - Un poco allegro (Figaro) - Allegro assai (Die
Entführung aus dem Serail) - Allegro (Tancredi) - Allegro non troppo

Anibal Dos Santos, viola
Fred Höricke, piano

II

Concerto for Doublebass and Piano in E major Karl Ditters von Dittersdorf
(1739-1799)
Allegro moderato
Adagio
Allegro

William Tilley, doublebass
Joanne Pearce, piano

III

String Quartet in C minor, Op. 51, No. 1 Johannes Brahms
(1833-1897)
Allegro
Romanze (poco adagio)
Allegretto molto moderato e comodo
Allegro

Nicholas Kitchen, violin Kelly Shanafelt, viola
Amy Kinney, violin Yee-Sun Kim, cello

INTERMISSION

IV

Quintet for Piano and Strings, Op. 57 Dmitri Shostakovich
(1906-1976)
Lento
Fugue
Scherzo
Intermezzo
Finale

Charles Wetherbee, violin Belinda Reuning, viola
Yayoi Numazawa, violin Diana Fish, cello
Thomas Sauer, piano

Anibal Dos Santos: Student of Joseph de Pasquale
Fred Høricke: Student of Seymour Lipkin
William Tilley: Student of Roger Scott
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Nicholas Kitchen: Student of David Cerone
Amy Kinney: Student of Jascha Brodsky
Kelly Shanafelt: Student of Joseph de Pasquale
Yee-Sun Kim: Student of David Soyer
Charles Wetherbee: Student of Aaron Rosand
Yayoi Numazawa: Student of David Cerone and Yumi Ninomiya Scott
Belinda Reuning: Student of Joseph de Pasquale
Diana Fish: Student of Orlando Cole
Thomas Sauer: Student of Jorge Bolet

Felix Galimir prepared the Brahms
Karen Tuttle prepared the Shostakovich

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 16 November 1984 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

TWELFTH STUDENT RECITAL

I

Four Legends for Bassoon Unaccompanied
Lento - Allegro - Lento recitativo - Allegro lirico

David Loeb
(1939-)

Kathleen McLean, bassoon

II

Suite Italienne
Introduzione - Serenata - Tarentella -
Gavotta con due variatione - Scherzino - Menuetto e finale

Igor Stravinsky
(1882-1971)

Mitchell Newman, violin
Joanne Pearce, piano

III

String Quartet in A minor, Op. 51, No. 2
Allegro non troppo
Andante moderato
Quasi minuetto, moderato
Finale: Allegro non assai

Johannes Brahms
(1833-1897)

Paul Roby, violin Karen Elaine Sanders, viola
Harvey de Souza, violin Xiao-Lan Wang, cello

Kathleen McLean: Graduating student of Sol Schoenbach
Mitchell Newman: Graduating student of David Cerone and Yumi Ninomiya Scott
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Paul Roby: Student of Jascha Brodsky and Yumi Ninomiya Scott
Harvey de Souza: Student of Jascha Brodsky
Karen Elaine Sanders: Student of Michael Tree
Xiao-Lan Wang: Student of David Soyner

Karen Tuttle prepared the Brahms

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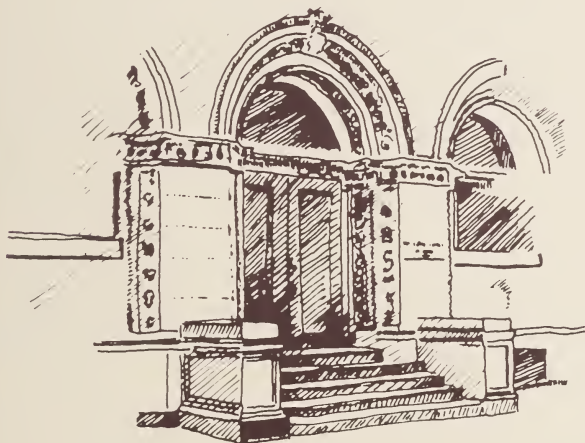
Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Season 1984-1985



“Italy: Renaissance ’84”

WANAMAKER'S THIRD FLOOR AUDITORIUM

Saturday 17 November 1984 2:00 P.M.

Sunday 18 November 1984 2:00 P.M.

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly three thousand musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years students have come from all over the world to develop their talents at Curtis. At present nearly three hundred graduates from the Institute are members of major American and Canadian orchestras, with more than one hundred of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of seventy. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.

BORIS GOLDOVSKY

Mr. Goldovsky was born in Moscow. In 1930 he completed studies as a pianist at the Franz Liszt Academy in Budapest. In 1934 he graduated as a conductor from The Curtis Institute of Music. He holds various degrees from Bates College, the Cleveland Institute of Music, and Northwestern University. He has been Director of the Opera Department of the New England Conservatory of Music, Head of the Opera Department at the Berkshire Music Center, and, since 1977, Head of the Opera Department at the Curtis Institute. Since 1946 he has been Artistic Director of the Goldovsky Opera Institute. Known to millions of radio listeners as intermission commentator on the Metropolitan Opera broadcasts, Mr. Goldovsky — a Peabody Award winner — has added to his career as pianist, conductor, stage director, and lecturer, that of author: among his published works are *Accents on Opera*, *Bringing Opera to Life*, *Bringing Soprano Arias to Life*, *Manual of Operatic Touring*, and *My Road to Opera*.

PUCCINI'S **SISTER ANGELICA** AND **GIANNI SCHICCHI**

Sister Angelica is the only Puccini opera that deals with religious, mystical, and supernatural events. The composer's sister, a nun, was only too glad to acquaint Puccini with the lifestyle of Italian nuns. But basically, the story is concerned with sin and forgiveness. It is somewhat similar to Verdi's **La Traviata**, where Violetta feels that, in sending her a serious and dedicated admirer, the Good Lord has forgiven her for her past misbehavior. But her lover's father convinces her that society will never accept her. In the same way, Angelica's aunt refuses to forgive her niece for having borne an illegitimate child. But even though Angelica's relatives will not relent, the Heavenly Mother shows compassion and, because of the girl's sincere repentance, pardons even her mortal sin of suicide.

In a strange sort of way, the story of **Gianni Schicchi** is not unlike that of **Sister Angelica**. What is forgiven here is not a sin but a crime. It is the only opera in which a criminal is permitted to reap the fruits of his misdeed. The basic idea is borrowed from Dante's **Divine Comedy** where, in the thirtieth Canto, we are introduced to **Gianni Schicchi** who "Undertook to counterfeit himself as Buoso Donati and made a will, giving it due form." It is true that in the **Divine Comedy** the counterfeiter is severely punished, while in Puccini's "Comedy - with Music" the culprit goes scot-free. In the opera, Schicchi also manages to name himself as inheritor of Buoso Donati's most valuable possessions. Even so, the central notion of forgery and fraud is the same in both "comedies". How can such a sleight of hand be accomplished? In order to succeed the impersonator must be able to deceive the dead man's doctor, his lawyer, and two of his neighbors, all of whom are intimately familiar with the dead man's voice and manner of delivery. And there is more! Gianni Schicchi not only fools all of them, but accomplishes the extraordinary feat of making it impossible for the relatives to reveal his deception. We admire Schicchi's infernal cleverness, but the reason we are ready to "forgive" him is that his crime benefits his daughter, Lauretta. If a person can outwit a bunch of greedy skinflints for the purpose of making his child happy, we are willing to let him get away with a great deal!

BORIS GOLDOVSKY

THE CURTIS OPERA DEPARTMENT

Boris Goldovsky, Director

presents

Two one-act operas by Giacomo Puccini
(in English)

SISTER ANGELICA

GIANNI SCHICCHI

(English version by Anne and Herbert Grossman)

*Staged and conducted
by*

Boris Goldovsky

Assisted by
Fredric Popper

Sister Angelica set designed by **Francis Kiman**

Gianni Schicchi set designed by **Mel Dickerson**

Production Management: Dream Merchants

Production Manager: Aloysius Petrucelli

Technical Director: Walter Dolan

Lighting designed by Robert Seder

Costume Designer: Leo Van Witsen

Opera Department Staff: Richard Crittenden and Kathleen Scott

Costumes from Eaves-Brooks Costume Co., New York

Used by arrangement with
Associated Music Publishers, Inc., U. S. Agent
for G. Ricordi and Co., Milan

THE CASTS

SISTER ANGELICA

Sister Angelica

The Princess, her aunt

The Monitor

Sister Genofieffa

Sister Amelia

Sister Barbara

Sister Clara

Sister Dolcina

Sister Osmina

Two Novices

Two Alms Collectors

Charmaine McGilvary (Nov. 17)
Maryte Bizinkauskas (Nov. 18)
Caroline Thomas (Nov. 17)
Guoda Puzinauskas (Nov. 18)
Guoda Puzinauskas (Nov. 17)
Caroline Thomas (Nov. 18)
Judith Pannill (Nov. 17)
Katherine Turner (Nov. 18)
Maryte Bizinkauskas (Nov. 17)
Charmaine McGilvary (Nov. 18)
Sarah Woodcock
Beth MacLeod
Sandra Barr
April Woodall
Teresa Nevola
Elizabeth McMillan
Roberta Maron
Lisa White

A Convent In Italy

Intermission

GIANNI SCHICCHI

Gianni Schicchi

Lauretta, his daughter

Zita, Buoso's cousin

Rinuccio, her nephew

Gherardo, Buoso's nephew

Nella, his wife

Gherardino, their son

Betto, Buoso's brother-in-law

Simone, Buoso's cousin

Marco, his son

Ciesca, his wife

Master Spinelloccio, physician

Amantio di Nicolao, notary

Pinellino, baker

Guccio, tailor

Herbert Wittges
Judith Pannill (Nov. 17)
Katherine Turner (Nov. 18)
Caroline Thomas (Nov. 17)
Guoda Puzinauskas (Nov. 18)
Jeffrey Mosher (Nov. 17)
David Crawford (Nov. 18)
Hans Ashbaker
Charmaine McGilvary (Nov. 17)
Maryte Bizinkauskas (Nov. 18)
April Woodall
Kevin Short
Frank Barr
John Murray
Sarah Woodcock (Nov. 17)
Beth MacLeod (Nov. 18)
Richard Zuch
Richard Zuch
Blair Wilson
Philippe Deloux

House of Buoso Donati in Florence, Italy, 1299



THE ORCHESTRA

VIOLINS

David Salness
Ivan Chan
Paul Roby
Paul Pesthy
Iwao Furusawa
Sigrun Edvaldsdottir

Bonnie Bewick
Xiao-Fu Zhou
Keun-Ah Park
Sylvie Fauga
Ghislaine Fleischmann

VIOLAS

André Roy
Scott Wagner
Paul Cortese
Scott Ligocki

CELLOS

James Cooper
Sharon Mautner
Wendy Sutter

DOUBLEBASSES

William Tilley
Michael Steer

HARP

Julia Umbrico

PERCUSSION

David De Peters
Kenneth Every
Charles Ross
Patrick Shrieves

KEYBOARD

Hugh Sung

FLUTES

Angelica:
Claudia Walker
David Fedele
Schicchi:
David Fedele
Claudia Walker

OBOES

Andrea Plesnarski

CLARINETS

John Warren
Nicola Everton

BASSOON

Mark Smith

HORNS

Michael Motise
Anne Bonnycastle

TRUMPETS

Frank Ferraro
John Arquillo

TROMBONE

William Chang

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 19 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTEENTH STUDENT RECITAL

I

Sextet for Winds, "Mladi" (Youth)

Allegro - Andante sostenuto -

Vivace - Allegro animato

Leos Janacek

(1854-1928)

Bart Feller, flute

Betsy Starr, oboe

Carl Jackson, clarinet

John Warren, bass clarinet

David McGill, bassoon

Shelley Showers, horn

II

Poeme for Violin and Piano, Op. 25

Ernest Chausson

(1855-1899)

Introduction and Tarantelle for Violin and Piano

Pablo de Sarasate

(1844-1908)

Michi Sugiura, violin

Predrag Muzijevic, piano

III

Sonata No. 26 in E^b major, Op. 81a (Les Adieux)

Ludwig van Beethoven

Adagio - Allegro (The Farewell)

Andante espressivo (The Absence)

Vivacissimamente (The Return)

Thomas Sauer, piano

Bart Feller: Graduating student of Julius Baker and John Krell

Betsy Starr: Graduating student of John de Lancie

Carl Jackson: Student of Donald Montanaro

John Warren: Student of Donald Montanaro

David McGill: Graduating student of Sol Schoenbach

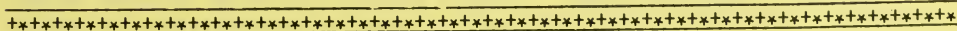
Shelley Showers: Graduating student of Myron Bloom

Michi Sugiura: Graduating student of Yumi Ninomiya and Arnold Steinhardt

Predrag Muzijevic: Student of Dr. Vladimir Sokoloff

Thomas Sauer: Student of Jorge Bolet

John Minsker prepared the Janacek



Curtis Concerts at the Museum

Philadelphia Museum of Art
Van Pelt Auditorium
Wednesday, November 21, 1984
12:00 noon

Emmanuel Feldman, Cello
Sepp Grotenhuis, piano
Paul Romero, piano

PROGRAM

- Sonata No. 2 in D Major for Cello and Piano. J.S. Bach
Adagio
Allegro
Andante
Allegro
- 6 Kleine Klavierstücke, Opus 19 A. Schoenberg
- Sonata No. 2 in G Minor, Opus 22 R. Schumann
- Polonaise Brillante, Opus 3 for Cello and Piano. F. Chopin

EMMANUEL FELDMAN, born and raised in New York City, began studying the cello at the age of 12 and at 15 joined The Great Neck Symphony. He won a scholarship to the Tanglewood Festival where he performed orchestral and chamber music for the next three summers. He has performed the Dvorak and the Hayden concertos with the Great Neck Fine Arts Festival Orchestra. In 1983 he received the Minnie Rose Award and the Great Neck Symphony's Young Musicians Award. This past summer he attended the Meadowmount School of Music on Scholarship and currently is in his second year at the Curtis Institute of Music studying with Orlando Cole.

SEPP GROTENHUIS studied piano with Else Krygsman at the Royal Conservatory of Music in his home town the Hague, Holland. Graduated from that conservatory in 1983, he now studies with Mr. Gary Graffman at the Curtis Institute of Music. Sepp made his concert debut at the age of 15 with the "Residentie Orkest" conducted by Ferdinand Leitner. Since then he appeared as a regular guest on national television and radio. Especially interested in the music of Schoenberg, he studied with Leonard Stein director of the Schoenberg Institute in Los Angeles and very recently with pianist Alfred Brendel, who shares the same interest. Sepp hopes to graduate from the Curtis Institute in spring of 1986.

PAUL ROMERO, age 19 was born and raised in California. He began his musical studies at the age of 9 and made his debut at the age of 11 performing with the Santa Monica Symphony and has since performed with many community orchestras as well as the Tokyo Philharmonic, the Chautauqua Symphony, the National Symphony under Rostropovitch in 1981, and the Los Angeles Philharmonic. He has performed in Japan four times and has appeared on ABC, NBC and PBS television networks. Romero has been heard throughout China and South America on the "Voice of America" radio network. He is currently a student of Dr. Vladimir Sokoloff at the Curtis Institute of Music.

Curtis Institute of Music
John de Lancie, Director
Vladimir Sokoloff, Director of Concert Program

Philadelphia Museum of Art
Robert Montgomery Scott, President
Anne d'Harnoncourt, Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 26 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FOURTEENTH STUDENT RECITAL

I

Sonata for Viola and Piano

in E^D major, Op. 120, No. 2

Allegro amabile - Andante con moto -

Appassionato ma non troppo allegro

Johannes Brahms

(1833-1897)

Belinda Reuning, viola

Kathy Chi, piano

II

Sonata for Flute and Piano (1936)

Heiter bewegt - Sehr langsam -

Sehr lebhaft - Marsch

Paul Hindemith

(1895-1963)

Claudia Walker, flute

Ruth Butterfield, piano

III

Au bord du peau

Après un rêve

Dans le ruines d'une abbaye

Gabriel Fauré

(1845-1924)

Speak Low

Der Abschiedsbrief

Es regnet

Buddy on the Nightshift

Kurt Weill

(1900-1950)

Sarah Macy Woodcock, soprano

Catherine Schneider, piano

Belinda Reuning: Student of Joseph de Pasquale

Kathy Chi: Student of Seymour Lipkin

Claudia Walker: Student of Julius Baker and John Krell

Sarah Macy Woodcock: Student in the Opera Department with Boris Goldovsky

Ruth Butterfield: Student of Dr. Vladimir Sokoloff

Catherine Schneider: Student of Dr. Vladimir Sokoloff

SPEAK LOW - 1943 From "One Touch Of Venus"

Words by Ogden Nash

Music by Kurt Weill

DER ABSCHIEDSBRIEF - After the poem "Der Scheidebrief", by Erich Kastner

Music by Kurt Weill

For two whole hours now I have been sitting in the Cafe Bauer. If you don't want me anymore, tell me to my face. You won't make my milk turn sour, my sweetheart, so let's end it.

You must not think that I will miss you. We don't have a relationship anymore; it's gone now! Even I have what they call pride. Don't show up again, my sweetheart, otherwise I'll throw you out!

You are not the first to disappear. I don't deserve this kind of treatment, my good child! You don't actually think that I could not find another? There are others who are easy for me. I have the green polkadot dress. The one that has a hole in it. The one that you made - you know, when you kicked me in the knee. I also have the kisses that I had started for you. You were supposed to get them for Christmas Eve, but that is now all over, and it is all the same to me. Others, more than one, will sleep on it, because what is over, sweetheart, is gone for good!

I am not proud. The situation does not call for that. If you have some money, send it fast. A baldheaded man is sitting across from me and leering. That's the boss from Engelhor's Hotel! Well, what do you know. The gentleman across the table just made a pass at me. He has cash, like all of your crooks. Keep your money, and keep it and sleep by yourself.

Your are like all of them. The other one will come, and take me with him! So bug off! You get me well! With all my heart, Yours truly.

ES REGNET - Words by Kurt Weill, based on a suggestion by Jean Cocteau

Music by Kurt Weill

I ask nothing. I am not able to ask, because you have told me: "Don't ask!" But I hear your car coming. I think, should I talk or not talk? It is all said in your face! Do you believe then, that only your mouth speaks? Eyes are like windows. Through all windows one can always see. If you close your eyes, it is worse. My eyes hear something; something different from my ears. For pain I was born. Let me look through the window, let me. The sun can no longer shine! "It is raining", says the window. It says only, what it thinks! Let us weep together...together let us weep.

BUDDY ON THE NIGHTSHIFT (from "Lunch Time Follies") - 1942

Words by Ogden Nash

Music by Kurt Weill





THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 28 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FIFTEENTH STUDENT RECITAL

I

Concerto in G minor for Flute,
Oboe, and Bassoon, F XII, No. 4

Antonio Vivaldi
(1678-1741)

Allegro ma cantabile - Largo - Allegro non molto

Bart Feller, flute Betsy Starr, oboe
David McGill, bassoon

II

Prelude to the Afternoon of a Faun
(transcription by Arnold Schoenberg)

Claude Debussy
(1862-1918)

Bart Feller, flute	Andre Roy, viola
John Warren, clarinet	Yee-Sun Kim, cello
Betsy Starr, oboe	William Tilley, doublebass
David Salness, violin	Predrag Muzijevic, piano
Jun-Ching Lin, violin	Thomas Sauer, harmonium
Michael Stern, conductor	

INTERMISSION

III

Octet for Wind Instruments

Igor Stravinsky

Sinfonia (allegro moderato) - Tema con variazione - Finale (1882-1971)

Bart Feller, flute	Michael McGuffey, trumpet
Carl Jackson, clarinet	Dan Bowling, trumpet
David McGill, bassoon	Richard Stout, trombone
Mark Smith, bassoon	Blair Bollinger, bass trombone
Michael Stern, conductor	

IV

Siegfried-Idyll

Richard Wagner
(1813-1883)

Bart Feller, flute	Ellen Dinwiddie, horn
Betsy Starr, oboe	Frank Ferraro, trumpet
John Warren, clarinet	David Salness, violin
Nicola Everton, clarinet	Jun-Ching Lin, violin
Mark Smith, bassoon	Michaela Kemp, viola
N. Martin Tipton, horn	Yee-Sun Kim, cello
William Tilley, doublebass	
Barbara Yahr, conductor	

Bart Feller: Graduating student of Julius Baker and John Krell
Betsy Starr: Graduating student of John de Lancie
David McGill: Graduating student of Sol Schoenbach
John Warren: Student of Donald Montanaro
David Salness: Graduating student of David Cerone
Jun-Ching Lin: Graduating student of Jascha Brodsky and David Cerone
Andre Roy: Graduating student of Michael Tree
Yee-Sun Kim: Student of David Soyer
William Tilley: Student of Roger Scott
Predrag Muzijevic: Student of Dr. Vladimir Sokoloff
Thomas Sauer: Student of Jorge Bolet
Michael Stern: Student of Max Rudolf
Nicola Everton: Student of Donald Montanaro
Mark Smith: Student of Sol Schoenbach
N. Martin Tipton: Graduating student of Myron Bloom
Ellen Dinwiddie: Student of Myron Bloom
Frank Ferraro: Student of Frank Kaderabek
Michaela Kemp: Graduating student of Joseph de Pasquale
Barbara Yahr: Student of Max Rudolf
Carl Jackson: Student of Donald Montanaro
Michael McGuffey: Student of Frank Kaderabek
Dan Bowling: Graduating student of Frank Kaderabek
Richard Stout: Student of Glenn Dodson
Blair Bollinger: Graduating student of Glenn Dodson and Charles Vernon

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 30 November 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

SIXTEENTH STUDENT RECITAL

I

Prelude and Fugue in G major, S. 541	Johann Sebastian Bach (1685-1750)
Fileuse (Suite Bretonne), Op. 21, No. 2	Marcel Dupré (1886-1971)
Toccata for Organ (1958)	John Weaver

Elizabeth Melcher, organ

II

Sonata for Trombone and Piano	Paul Hindemith (1895-1963)
Allegro moderato maestoso - Allegretto grazioso - Allegro pesante - Allegro moderato maestoso	
Hommage a Bach	Eugene Bozza (1905-)

Richard Stout, trombone
Ruth Butterfield, piano

INTERMISSION

III

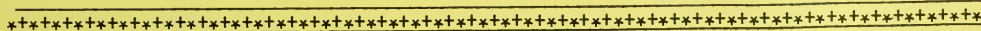
Sonata for Flute and Piano in D major, Op. 94	Sergei Prokofiev (1891-1953)
Moderato - Allegretto scherzando - Andante - Allegro con brio	

John Thorne, flute
Joanne Pearce, piano

IV

Sonata No. 21 in C major, Op. 53 "Waldstein"	Ludwig van Beethoven (1770-1827)
Allegro con brio - Introduzione (Adagio molto) Rondo: Allegro moderato - Prestissimo	

Soo-Hyun Yoo, piano





THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 3 December 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

SEVENTEENTH STUDENT RECITAL

I

Intermezzo (from Symphony VI)

C. M. Widor
(1844-1937)

Berceuse

L. Vierne
(1870-1937)

Carillon-Sortie

H. Mulet
(1878-1967)

Andrew P. Moore, organ

II

Suite for Cello Solo, S. 1010

Johann Sebastian Bach
(1685-1750)

Prelude - Allemande - Courante - Sarabande -

Bouree I - Bouree II - Gigue

Lawrence Figg, cello

III

Concerto for Violin in A minor, Op. 82

Alexander Glazounov
(1865-1936)

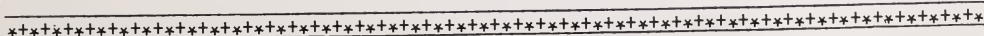
Moderato

Andante

Allegro

David Niwa, violin
Predrag Muzijevic, piano

Andrew P. Moore: Student of John Weaver
Lawrence Figg: Graduating Student of Orlando Cole
David Niwa: Student of Aaron Rosand
Predrag Muzijevic: Student of Dr. Vladimir Sokoloff





THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Tuesday 4 December 1984 at 7:30pm

MAX RUDOLF

lecture on

Beethoven's "Eroica"

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

present a Student Recital

Wednesday December 5, 1984

12:15 P.M.

PROGRAM

I

Sonata for solo violin, Opus 27, No.4

Eugen Ysaye

Allemanda

Sarabande

Finale

Paul Pesthy, Violin

II

Scotch Phantasy, Opus 46

Max Bruch

Introduzione: Grave

Allegro

Andante sostenuto

Finale: Allegro guerriero

Paul Pesthy, Violin

Predrag Muzijevic, Piano

III

Sonata for flute and piano, Opus 94

Serge Prokofieff

Moderato

Scherzo

Andante

Allegro con brio

John Thorne, Flute

Joanne Pearce, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs
John de Lancie, Director of the Curtis Institute of Music
The Steinway is the official piano of the Curtis Institute of Music

NO SMOKING PLEASE



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 5 December 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

EIGHTEENTH STUDENT RECITAL

I

Trio No. 2 in D minor

Adagio - Allegro - Affetuoso - Allegro

Georg Friedrich Handel

(1685-1759)

Betsy Starr, oboe
Joanne Pearce, harpsichord

Andrea Plesnarski, oboe
Yee-Sun Kim, cello

II

Three Pieces for Violin and Piano, Op. 42

1 Meditation 2 Scherzo 3 Melody

Peter Tchaikovsky

(1840-1893)

Paul D. Roby, violin
Hugh Sung, piano

III

Kreisleriana (Phantasien), Op. 16
(Revised version, 1850)

Robert Schumann
(1810-1856)

1 Ausserst bewegt

2 Sehr innig und nicht zu rasch - Intermezzo I: sehr lebhaft -
tempo I - Intermezzo II: etwas bewegter - tempo I: langsamer

3 Sehr aufgeregt - etwas langsamer - tempo I

4 Sehr langsam - bewegter - tempo I

5 Sehr lebhaft

6 Sehr langsam - etwas bewegter - tempo I

7 Sehr rasch - etwas langsamer - tempo I

8 Schnell und spielend

Makoto Ueno, piano

Betsy Starr: Graduating student of John de Lancie

Andrea Plesnarski: Student of John de Lancie

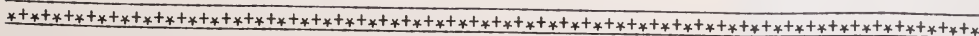
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff

Yee-Sun Kim: Student of David Soyer

Paul Roby: Student of Jascha Brodsky and Yumi Ninomiya Scott

Hugh Sung: Student of Jorge Bolet

Makoto Ueno: Student of Jorge Bolet



The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our recitals is 8:00 pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00 pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specilaized, gifted group of young musicians. We hope you will express your approval by remaining to hear all of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The taking of photographs and the use of recording equipment in the Hall are permissible only with authorization.

The Edith L. Prostkoff Memorial Concert Series, as our student recitals are now known, is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

The Steinway is the official piano of The Curtis INstitute of Music.

For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

christmas party



Friday Evening, December 7, 1984

8:00 O'Clock

the CURTIS INSTITUTE of music

philadelphia, pennsylvania

christmas

Carols by Entire School

Curtis Hall

The First Noel (Nowell)

The first Noel, the angels did say
Was to certain poor shepherds in
fields as they lay
In fields where they lay, keeping their sheep
On a cold winter's night that was so deep
Cho: Noel! Born is the King of Israel.

They looked up and saw a star
Shining in the east, beyond them far
And to the earth it gave great light
And so it continued both day and night.

Cho: Noel! Born is the King of Israel.

Good Christian Men, Rejoice!

Good Christian men, rejoice
With heart and soul and voice!
Give ye heed to what we say:
News! News! Jesus Christ is born today
Ox and ass before Him bow
And He is in the manger now
Christ is born today!
Christ is born today!

Good Christian men, rejoice
With heart and soul and voice!
Now, ye hear of endless bliss:
Joy! Joy! Jesus Christ was born for this
He has oped the heavenly door
And man is blessed forevermore
Christ was born for this!
Christ was born for this!

O Little Town of Bethlehem

O little town of Bethlehem,
How still we see thee lie
Above thy deep and dreamless sleep
The silent stars go by
Yet in thy dark streets shineth
The everlasting light
The hopes and fears of all the years
Are met in thee tonight.

For Christ is born of Mary
And gathered all above
While mortals sleep, the angels keep
Their watch of wondering love.
O morning stars together
Proclaim the holy birth
And praises sing to God the King
And peace to men on earth.

program

We Wish You A Merry Christmas

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year!

So bring us some figgy pudding,
And bring it right here!

We won't go until we get some
So we're staying right here.

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year!



Medley of Carols by Curtis Students

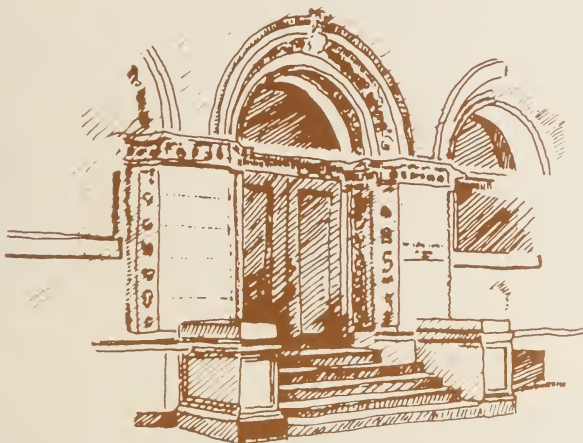
New Vaudevillians
Garbo and Murph

Dancing
A Formal Affair . . .

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Sixty-first Season 1984-1985



SYMPHONY ORCHESTRA
of
THE CURTIS INSTITUTE OF MUSIC

conducted by

JOSE SEREBRIER

**Sunday 9 December 1984
at 3:00 pm**

**Port of History Museum
PENN'S LANDING**

SIBELIUS: Symphony No. 1 in E minor, Op. 39

The appointment, in 1898, of a new Russian governor-general of the Grand Duchy of Finland resulted in the instigating of numerous repressive measures: inhibiting the Finns' freedom of speech and assembly; severely hampering the free press; making Russian the compulsory second language; conscripting Finns into the army. The resulting political turmoil and rise of patriotic feelings were reflected in the works of many Finnish artists, writers, and musicians. It was at this time (April of 1899) that Sibelius conducted the first performance of his Symphony No. 1. On the same program was a Sibelius work called, "Song of the Athenians" using a text which included the lines, "Rise with thy strong arm furious / Rise to fight for thy country!" The power and drama expressed in the symphony (and also in the Symphony No. 2 which followed a couple of years later) led to Finns regarding Sibelius's symphonies as great patriotic hymns of independence.

Years later Sibelius told the English writer, Walter Legge, that his symphonies were pure music, "worked out as musical expression without the slightest literary basis . . . I'm not a literary musician. For me, music begins where words leave off . . . A symphony should be music first and last . . . When I wrote the symphonic poems . . . the situation was naturally different. These are inspirations from our national epic. But I never pretended that they should be regarded as symphonies."

Of the symphony Olin Downes wrote, "The first impression that this symphony makes upon the sympathetic listener is due to the energy, the color, the eloquent lyricism and the tempestuous instrumentation, so picturesque and heroic. But another feature of this work, from the structural point of view, is arresting evidence of the composer's grasp of the essential nature of the form. Not only is the repetition of the (opening) clarinet solo as the introduction (to the finale), given grandly in the strings, **unisono**, with answering growl of the horns, an obvious connecting link between the first and last parts of the structure, but there are the signs of the germination of thematic elements which look years ahead to the development processes that make Sibelius's last symphonies such remarkable examples of tonal architecture."

NED ROREM: Six Irish Poems

Born in Richmond, Indiana, in 1923, Ned Rorem began his musical education in Chicago, where he studied harmony and composition with Leo Sowerby. He continued at Northwestern University, The Curtis Institute of Music, and the Juilliard School, in addition to working with Virgil Thomson and Aaron Copland. Mr. Rorem lives mostly in New York, has often been in residence at Yaddo (the composers' colony in Saratoga Springs), has been Snee Professor and composer-in-residence at the University of Buffalo and composer-in-residence at the University of Utah. Many honors have come his way, including Fulbright and Guggenheim Fellowships, the Gershwin Memorial Award, the Lili Boulanger Award, and the Pulitzer Prize.

Mr. Rorem is a prolific creative artist, his catalog being voluminous and varied. He has written much orchestral music (including symphonies, concertos, and the Pulitzer Prize-winning *Air Music*); chamber music for many combinations; and numerous instrumental works. Throughout his career Rorem has produced music for voice. He once wrote, "I'd always found word-setting to be as natural as speaking. That very naturalness, plus love of verse, drew me to song. No matter what language we are born to, we each, as individuals, speak that language in our own special manner. I set words to music as I talk them: which is what makes my songs personal — if indeed they are." Rorem has written some four hundred songs and seven operas, and *Time* magazine has called him "probably the world's best composer of art songs." He wrote *Six Irish Poems* in Paris in April of 1950 and did the orchestration in June of that year in Morocco. The texts are by the Irish poet and mathematician George Darley (1795-1846). The music is dedicated to the singer Nell Tangeman.

SIX IRISH POEMS

GEORGE DARLEY (1795-1846)

Lay of the forlorn

Farewell to Sliev Morna, the hills of the winds!
Where the hunters of Ullin pursue the brown hinds.
Farewell to Lock Ern where the wild eagles dwell!
Farewell to Shan avon, Shan avon farewell!

Farewell to bright tresses, farewell to bright eyes,
To the snow covered bosoms that heave with their sighs!
Long, long for their heroes in vain may they swell,
Farewell to fair maidens, fair maidens farewell.

Farewell to our castles, our oak-blazing halls,
Where the red fox is prowling alone in the walls!
Farewell to the joys of the harp and the shell,
Farewell to lerne! lerne, farewell!

Robin's cross

A little cross, to tell my loss;
A little bed to rest my head;
A little tear is all I crave
Under my very little grave.

I strew thy bed who loved thy lays
The tear I shed, the cross I raise,
With nothing more upon it than—
Here lies the little Friend of Man!

Chorus of spirits

Gently! gently! down! down!
From the starry courts on high,
Gently step a-down, down
The ladder of the sky.

Sunbeam steps are strong enough
For such airy feet:
Spirits, blow your trumpets rough,
So as they be sweet!

Breathe them loud, the Queen descending
Yet a lowly welcome breathe,
Like so many flowerets bending
Zepher's breezy foot beneath.

The call of the morning

Vale of the waterfalls! Glen of the streams!
Wake from your slumbering! Wake from your dreams!
Wild sings the mountainlark, Bird of the air!
Calling the valley birds Up to him there!

Sweet ring the mountain-bells High o'er the dale,
Waking the little bells Down in the vale.
Fresh breathes the morning wind, Bright looks the day,
Up to the heather hills, Lillian, away!

Runilda's chant

O'er the wild gannet's bath come the Norse-courers!
O'er the whale's heritage Gloriously steering!
 with beaked heads peering
Deep plunging, high rearing Tossing their foam abroad,
 shaking white manes aloft,
Creamy necked, pitchy ribbed steeds of the Ocean!

O'er the Sun's mirror green come the Norse-courers!
Trampling its glassy breadth Into the bright fragments!
Hollow backed, huge bosomed,
Fraught with mailed riders, clanging with hauberks,
 shield, spear, and battle-axe.
Canvas winged, cable reined, steeds of the Ocean!

O'er the wind's ploughing field Come the Norse Coursers!
By a hundred each ridden, To the bloody feast bidden,
They rush in their fierceness And ravine all round them!
Their shoulders enriching with fleecy light plunder,
Firespreeding, foespurning steeds of the Ocean!

The sea ritual

Prayer unsaid, and mass unsung,
Deadman's dirge must still be rung:
Dingle-dong, the dead bells sound!
Mermen chant his dirge around!

Wash him bloodless, smooth his fair,
Stretch his limbs, and sleek his hair:
Dingle-dong, the dead bells go!
Mermen swing them to and fro!

In this wormless sand shall be
Feast for no foul glutton be:
Dingle-dong, the dead bells chime!
Mermen keep the tone and time!

We must with a tombstone brave
Shut the shark out from his grave:
Dingle-dong the dead bells toll!
Mermen dirgers ring his knoll!

Such a slab will we lay o'er him
All the dead shall rise before him.
Dingle-dong, the dead bells boom!
Mermen lay him in his tomb!

THE ORCHESTRA

VIOLINS

Gilles Apap
Bonnie Bewick
Ivan Chan
Hui-Feng Chen
Pyinah Chon
Harvey De Souza
Sigrun Edvaldsdottir
Sylvie Fauga
Ghislaine Fleischmann
Iwao Furusawa
Suzanne Gilman
Gloria Justen
Hyun-A Kim
Amy Kinney
Nicholas Kitchen
Aimee Kreston
Suzanne Leon
Jun-Ching Lin
Mitchell Newman*
David Niwa
Yayoi Numazawa
Keun-Ah Park
Diane Pascal
Annalee Patipatanakoon
Paul Pesthy
Paul Roby
Jennifer Ross
David Salness
Alexander Simionescu
Lee-Chin Siow
Vesna Stankovic
Scott St. John
Michi Sugiura
Susan Synnestvedt
Julie Triquet
Charles Wetherbee
Xiao-Fu Zhou

KEYBOARDS

Mark Smith
Barbara Yahr

PERCUSSION

David DePeters
Kenneth Every
Charles Ross
Patrick Shrieves

TUBA

Matthew Good

VIOLAS

Paul Cortese
Anibal Dos Santos
Susan Gulkis
Michaela Kemp
Scott Ligocki
Lisa Ponton
Belinda Reuning
Andrew Roy
Karen Sanders
Kelly Shanafelt
Nancy Thomas
Scott Wagner

CELLOS

James Cooper
Emmanuel Feldman
Lawrence Figg
Diana Fish
Marina Hoover
Yee-Sun Kim
Eva Leininger
Sharon Mautner
Karen Meier
Peter Stumpf
Wendy Sutter
Xiao-Lan Wang
Pegsoon Whang

DOUBLEBASSES

Timothy Cobb
Joelle Fancher
Leigh Mesh
John Moore
Michael Steer
William Tilley
Steven Zeserman

HARPS

Susanna Bertuccioli
Anne Preucil
Paula Provo
Julia Umbrico

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

MANAGERS

Richard Zuch
John Arquillo

FLUTES

David Fedele
Bart Feller^{2 3}
John Thorne¹
Claudia Walker

OBOES

Jennifer Kuhns
Lisa Messineo
Andrea Plesnarski
Betsy Starr³
Roger Wiesmeyer^{1 2}

CLARINETS

Nicola Everton
Carl Jackson^{1 3}
Dennis Strawley
John Warren²

BASSOONS

Gerald Alleva
David McGill^{1 3}
Kathleen McLean²
Mark Smith
Mark Timmerman

HORNS

Lori Amada³
Anne Bonnycastle
Susan Carroll
Ellen Dinwiddie
Michael Motise
Shelley Showers^{1 2}
N. Martin Tipton

TRUMPETS

John Arquillo
Dan Bowling
Frank Ferraro
Michael McGuffey^{1 3}

CORNETS

William Coble

TROMBONES

Blair Bollinger (bass)
William Chang
Christopher Dudley^{1 3}
Richard Stout

*Concertmaster

PRINCIPAL WINDS: ¹ Sibelius ² Rorem ³ Kodaly

SYMPHONY ORCHESTRA
of
THE CURTIS INSTITUTE OF MUSIC
conducted by
JOSE SEREBRIER
with

Beth MacLeod, mezzo-soprano



I

Symphony No. 1 in E minor, Op. 39 **Jean Sibelius**
Andante ma non troppo - Allegro energico (1865-1957)
Andante (ma non troppo lento)
Scherzo: Allegro
Finale quasi una fantasia: Andante - Allegro molto

INTERMISSION

II

Six Irish Poems for Voice and Orchestra (1950) **Ned Rorem**
(Texts by George Darley (1795-1846) (1923-)
Lay of the forlorn
Robin's cross
Chorus of spirits
The call of the morning
Runilda's chant
The sea ritual

Beth MacLeod, mezzo-soprano

III

Hary Janos: Suite (1926) **Zoltan Kodaly**
Prelude - The Fairy Tale Begins (1882-1967)
Viennese Musical Clock
Song
The Battle and Defeat of Napoleon
Intermezzo
Entrance of the Emperor and His Court
Cimbalom: Toni Koves Steiner

JOSE SEREBRIER has conducted major orchestras in Europe, South America, Asia, and Australia and appears regularly with American and Canadian symphony orchestras. He is among the most widely recorded artists, working frequently with the top American and European recording companies. Among Serebrier's honors and awards are a pair of Guggenheim grants (he was the youngest recipient ever), the Ford Foundation Conductors Award, the Ditson Award of Columbia University, and first prizes in numerous international conducting and composing competitions. He's received grants from the Rockefeller Foundation, the Harvard Musical Association, and the National Endowment for the Arts.

Mr. Serebrier conducted his first concert when he was 11 and the same year organized his own orchestra in his native Uruguay, conducting it in over 100 concerts. He was soon invited by the U. S. Department of State to study in the United States at the suggestion of Virgil Thomson and Aaron Copland. In 1957 Leopold Stokowski performed Serebrier's First Symphony in place of the Ives Fourth which, at that time, was judged unplayable. Serebrier studied composition at The Curtis Institute of Music, where he was a member of the class of 1958. When Stokowski organized the American Symphony Orchestra in 1962, he chose Serebrier as associate conductor. They collaborated over the next four years, sometimes sharing the podium at Carnegie Hall, until Serebrier received an invitation from George Szell to join the Cleveland Orchestra as composer-in-residence, under sponsorship of the Rockefeller Foundation.

BETH MAC LEOD is a 1984 Graduate with Distinction in Vocal Performance from the New England Conservatory of Music in Boston. She studied opera under Mr. John Moriarty and in 1983 and 1984 was an Apprentice Artist with the Santa Fe Opera in New Mexico. She is currently a member of the Master's Opera Degree Program at the Curtis Institute with Boris Goldovsky and studies voice with Raquel Adonaylo.

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

RITTENHOUSE SQUARE, PHILADELPHIA

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years students have come from virtually every country in the world to develop their talents at Curtis. At present nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately seventy. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.

KODALY: Suite from Hary Janos

In Hungarian the surname comes first: it's Kodaly Zoltan, Bartok Bela, Liszt Ferenc. If the hero of Kodaly's most famous work had left the Hussars and settled in Society Hill we would have removed his accents (diacritical, not spoken) and called him something like John Henry. But since his name is the title of the work, it's always referred to in the Hungarian manner. Kodaly's original stage work was called a play with music (it's generally called an opera in reference books), and it deals with Hary, a national figure in Hungarian folk-lore, a veteran of the Austro-Hungarian army who daily keeps an inn full of listeners enchanted with his feats of derring-do: how he pushed a house across the Russian border; how he slew a seven-headed dragon; how Napoleon's bride succumbed to Hary's charms; how, after leading his Hussars to unconditional victory, he brought a quaking Napoleon to his knees. Kodaly has written that Hary is "not a simple liar. He is a dreamer-poet. What he tell us is reality mingled with fantasy, enameled with folk-tale genius." Hary is, clearly, a kind of Hungarian Walter Mitty (or Mitty Walter).

The work was first performed in its stage version in 1926. The suite Kodaly extracted from it shortly after became enormously successful. The first section — Prelude: the Fairy Tale Begins — opens with an orchestral evocation of a sneeze. (According to Hungarian tradition any statement preceded by a sneeze is to be taken with a grain of salt.) The Viennese Musical Clock is a depiction of the famous clock at the Imperial Castle in Vienna with its military figurines appearing at every rotation of the machine. Then follows a simple Song, based on an old folk tune, in which Hary and his girl pine for the old village life. Along with the tangy sounds of the cimbalom, there is some especially magical clarinet writing. Next comes the Battle and Defeat of Napoleon, with Hary singlehandedly cutting down eight and ten Frenchmen at a time. The movement ends with a parodistic dirge from a whining saxophone. The source of the following Intermezzo has been described by one authority as a dance of courtship. Another calls it a recruiting dance. They're both right. Finally, we have the Entrance of the Emperor and his Court, a kind of Pomp and Circumstance sprinkled with goulash and paprika, in which a colorful procession of everybody who matters passes by doffing hats to Hary, a tale in which — through our hero's incessant re-telling and embellishing — each pomp becomes a little more garnished, each circumstance a little more varnished.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 10 December 1094 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

NINETEENTH STUDENT RECITAL

I

Sonata for Cello and Piano, Op. 6

Allegro ma non troppo

Adagio - Presto - Adagio

Allegro appassionato

Samuel Barber

(1910-1981)

Adagio and Rondo for Cello and Piano

Carl Maria von Weber

(1786-1926)

Karen Meier, cello
Ruth Butterfield, piano

INTERMISSION

II

Sonate pour flute, alto, et harpe

Pastorale - Interlude - Final

Claude Debussy

(1862-1918)

Claudia Walker, flute Belinda Reuning, viola
Anne Preucil, harp

III

Sonata in F minor for Viola and Piano, Op. 120/1

Allegro appassionato - Andante un poco adagio -

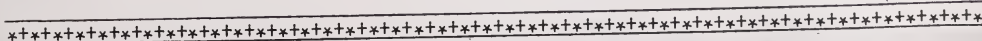
Allegretto grazioso - Vivace

Johannes Brahms

(1833-1897)

Michaela Kemp, viola
Yang-Sook Lee, piano

Karen Meier: Student of Orlando Cole
Ruth Butterfield: Student of Dr. Vladimir Sokoloff
Claudia Walker: Student of Julius Baker and John Krell
Belinda Reuning: Student of Joseph de Pasquale
Anne Preucil: Student of Marilyn Costello
Michaela Kemp: Graduating student of Joseph de Pasquale
Yang-Sook Lee: Student of Gary Graffman





THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Studio IJJ Sixty-first Season 1984-1985

Wednesday 12 December 1984 at 8:00pm

THE CURTIS OPERA DEPARTMENT

BORIS GOLDOVSKY, DIRECTOR

presents

AN EVENING OF OPERA SCENES

Così fan tutte

Wolfgang Amadeus Mozart
(1756-1791)

Act I, scene

Fiordiligi

Dorabella

Sarah Woodcock

Beth MacLeod

The Marriage of Figaro

Mozart

Act I, scene

Susanna

Figaro

Judith Pannill

Kevin Short

The Magic Flute

Mozart

Act I, scene 1

Tamino

1st Lady

2nd Lady

3rd Lady

Hans Ashbaker

Maryte Bizinkauskas

Beth MacLeod

Caroline Thomas

Act I, scene 5

Papageno

Tamino

1st Lady

2nd Lady

3rd Lady

Richard Zuch

David Crawford

Maryte Bizinkauskas

Beth MacLeod

Caroline Thomas

Act I, scenes 6 and 7

Monostatos

Pamina

Papageno

Slave

Blair Wilson

Charmaine MacGilvary

Richard Zuch

Jeffrey Mosher

Fidelio

Ludwig van Beethoven
(1770-1827)

Act I, scene

Jacquino

Marzelline

David Crawford

Judith Pannill

(please turn)

RigolettoGiuseppe Verdi
(1813-1901)

Act II, scene

Gilda

Giovanna

The Duke

Katherine Turner

Sarah Woodcock

Hans Ashbaker

INTERMISSION

LakmeLeo Delibes
(1836-1891)

Act I, scene

Lakme

Mallika

Katherine Turner

Guoda Puzinauskas

La Traviata

Verdi

Act I, scene

Violetta

Alfredo

Gastone

Judith Pannill

Jeffrey Mosher

Blair Wilson

Die FledermausJohann Strauss
(1825-1899)

Act I, finale

Rosalinda

Alfredo

Frank

Frosch

Maryte Bizinkauskas

Blair Wilson

Richard Zuch

Hans Ashbaker

ManonJules Massenet
(1842-1912)

Act III, scene

Des Grieux

Manon

Porter of the Seminary

Jeffrey Mosher

Katherine Turner

Kevin Short

Staged and directed by Richard Crittenden

Musical direction by Kathleen Scott

THE CURTIS OPERA DEPARTMENT

Boris Goldovsky, Director

Fredric Popper, Coach and Assistant to the Director

Richard Crittenden, Stage Director

Kathleen Scott, Coach and Coordinator of Opera Activities

Leo Van Witsen, Make-up and Costumes

Sarah Woodcock, Beth MacLeod, Hans Ashbaker, Maryte Bizinkauskas, Caroline Thomas, David Crawford, Charmaine MacGilvary, Jeffrey Mosher, Katherine Turner, and Guoda Puzinauskas are students in the Opera Department with Mr. Goldovsky.

Judith Pannill and Kevin Short are students of Raquel Adonaylo.

Blair Wilson and Richard Zuch are students of Todd Duncan.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Friday 14 December 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTIETH STUDENT RECITAL

I

Piangero

George Frideric Handel
(1685-1750)

La promessa

Gioacchino Rossini
(1792-1868)

La fioraia

Rossini

Die Nacht

Richard Strauss
(1864-1949)

Ständchen

Strauss

Hiu-Chun Lin, soprano
Elizabeth Manus, piano

II

Quartet for Strings in A major, Op. 41/3

Robert Schumann
(1810-1856)

Andante espressivo, Allegro molto moderato

Assai agitato

Adagio molto

Finale

Sigrun Edvaldsdottir, violin
Paul Pesthy, violin

Lisa Ponton, viola
Karen Meier, cello

INTERMISSION

III

Poeme for Violin and Piano, Op. 25

Ernest Chausson
(1855-1899)

Rhapsody No. 1 for Violin and Piano

Bela Bartok

1 Lassu (moderato) 2 Friss (allegretto moderato)

(1881-1945)

Iwao Furusawa, violin
Predrag Muzijevic, piano

IV

Ballade No. 1 in G minor, Op. 23

Frederick Chopin
(1810-1849)

Sonata No. 23 in F minor, Op. 57 ("Appassionata")

Ludwig van Beethoven

Allegro assai - Andante con moto - Allegro ma non troppo

(1770-1827)

Ju-Hee Suh, piano

Hiu-Chun Lin: Student of Marianne Casiello
Sigrun Edvaldsdottir: Student of Jascha Brodsky and Jaime Laredo
Paul Pesthy: Student of David Cerone
Lisa Ponton: Student of Joseph de Pasquale
Karen Meier: Student of Orlando Cole
Iwao Furusawa: Graduating student of Aaron Rosand
Predrag Muzijevic: Student of Dr. Vladimir Sokoloff
Ju-Hee Suh: Student of Jorge Bolet
Elizabeth Manus: Student of Dr. Vladimir Sokoloff
Felix Galimir prepared the Schumann

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our recitals is 8:00 pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00 pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specilaized, gifted group of young musicians. We hope you will express your approval by remaining to hear all of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The taking of photographs and the use of recording equipment in the Hall are permissible only with authorization.

The Edith L. Prostkoff Memorial Concert Series, as our student recitals are now known, is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

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For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

present a Student Recital

Wednesday January 9, 1985

12:15 P.M.

PROGRAM

I

~~Ach Lieb Ich Muss Nun Scheiden
Zueignung
Widmung
Tykiai, Tykiai
Plaukia Sau Laivelis~~

~~Richard Strauss
Richard Strauss
Robert Schumann
B. Budriunas
S. Somkus~~

~~Maryte Bizinkauskas, Soprano~~

~~Hans Ashbaker, Tenor~~

~~Elizabeth Manus, Pianist~~

Sonatas, violin, piano, K. 454, Bb major.

W.A. Mozart

II

Mitchell Newman, violin. Joanne Pearce, piano
A Group of Neopolitan Songs

A Vucchella
Aprile
O Sole Mio
Mattinata
Corengrato

Tosti
Tosti
Di Capua
Leoncavallo
Cardillo

Hans Ashbaker, Tenor

III

Duet

Act I La Boheme

G. Puccini

Che Gelida Manina - Rodolfo
Si, Mi Chiamano Mimi - Mimi
O Soave Fanciulla - Rodolfo and Mimi

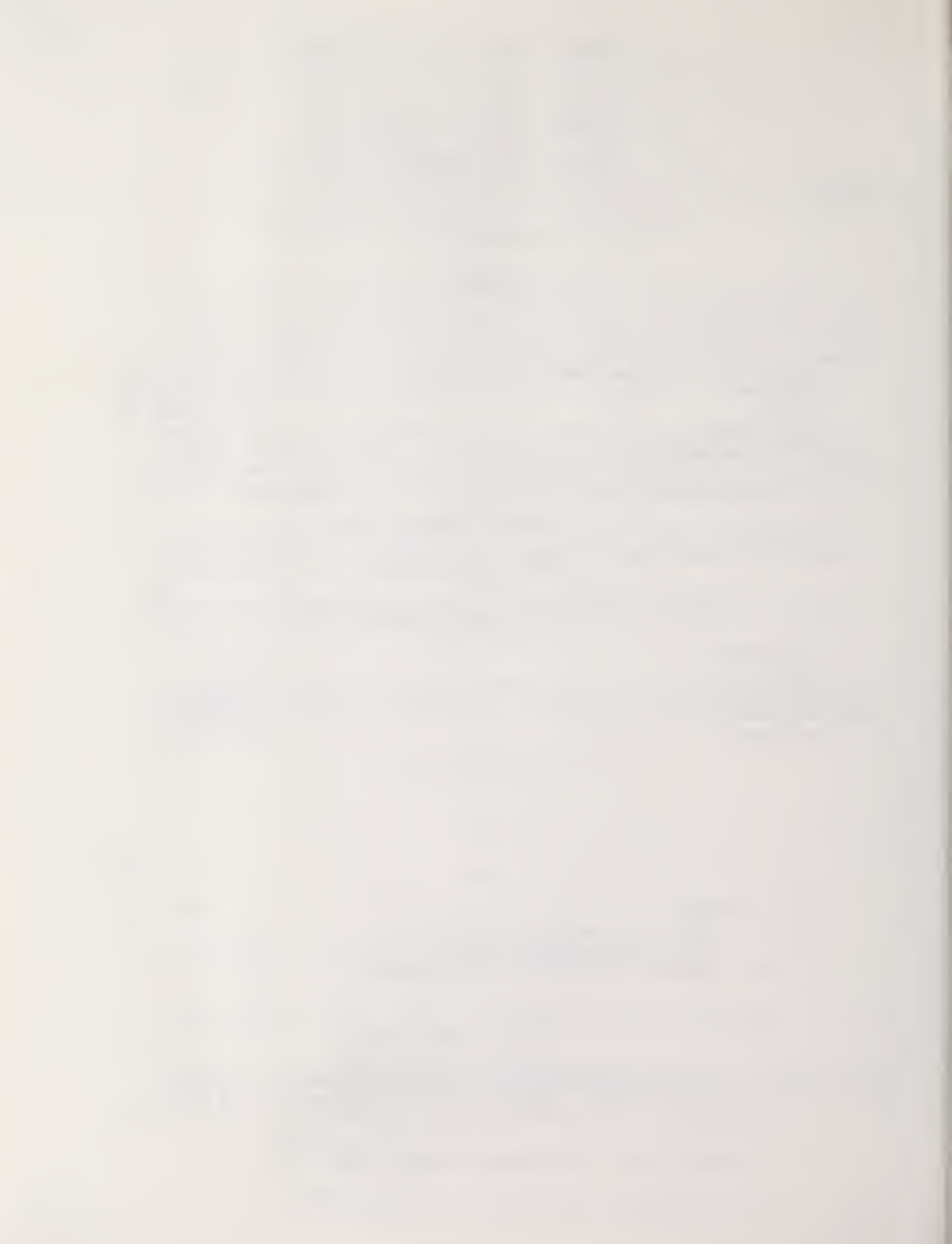
Maryte Bizinkauskas, Soprano

Hans Ashbaker, Tenor

Elizabeth Manus, Pianist

Dr. Vladimir Sokoloff, Director of Concert Programs
John de Lancie, Director of the Curtis Institute of Music
The Steinway is the official piano of the Curtis Institute of Music

NO SMOKING PLEASE





Philadelphia Museum of Art

Performances

Philadelphia Museum of Art
Van Pelt Auditorium
Wednesday, January 16, 1985

Paul D. Roby, violin
Hugh Sung, piano
Makoto Ueno, piano

PROGRAM

Three Pieces for Violin and Piano, Opus 42 P. Tchaikowsky

Meditation
Scherzo
Melody

Paul D. Roby, violin Hugh Sung, piano

Kreisleriana (Phantasien), Opus 16 R. Schumann

Ausserst bewegt
Sehr innig und nicht zu rasch - Interwezzol:
sehr lebhaft - tempo I - Intermazzo II: etwas
bewegter - tempo I: langsamer
Sehr aufgeregt - etwas langsamer - tempo I
Sehr langsam - bewegter - tempo I
Sehr lebhaft
Sehr langsam - etwas bewegter - tempo I
Sehr rasch - etwas langsamer
Schnell und spielend

Makoto Ueno, piano

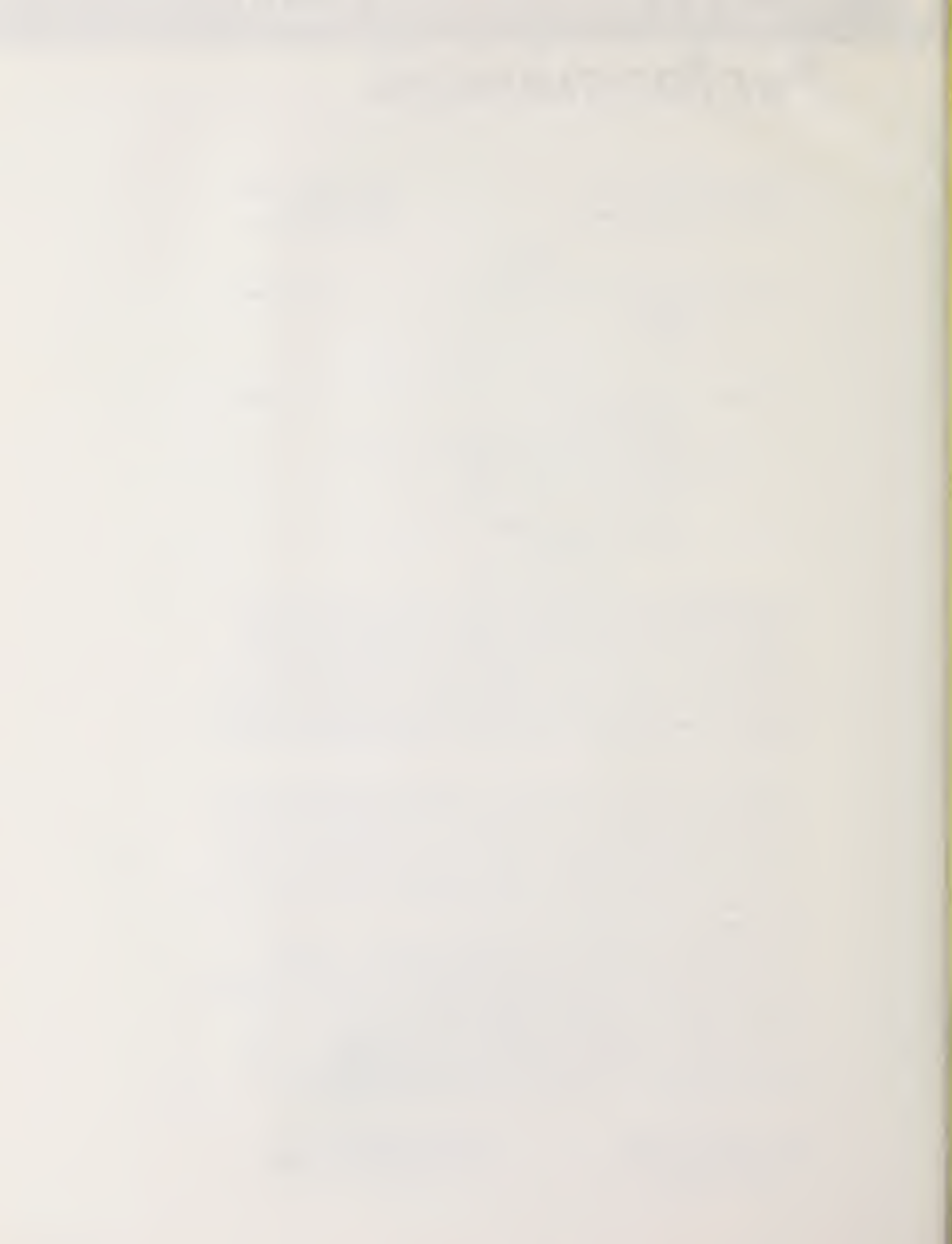
PAUL DAVID ROBY was born in 1966 into a musical family, and his first formal lessons were with Mary Crowder Hess and Roman Totenberg at the Longy School of Music in Cambridge, Massachusetts. This is his third year at the Curtis Institute of Music where he studies with Mr. Jascha Brodsky and Ms. Yumi Ninomiya Scott. Paul made his solo debut with the Boston Pops Orchestra and has also won solo competitions with the New Hampshire Philharmonic, the Concord Orchestra, the Massachusetts Music Teachers' Association, and was a prize winner in the National American String Teachers' Association Competition in 1981. In 1981 Paul was also concertmaster of the Massachusetts All-State Orchestra and graduated from the Greater Youth Symphony of Boston after his third year as concertmaster.

HUGH SUNG was born of Korean immigrants in Philadelphia, he began his piano studies with his mother at the age of 3. At the age of eight, he began serious study with Ms. Eleanor Sokoloff, during which time he performed with the Philadelphia Orchestra Young Artists Concerto Series. He continued his studies with Mrs. Sokoloff until one year after his entrance into the Curtis Institute of Music at the age of thirteen. One year later, he was accepted to continue his studies with Mr. Jorge Bolet, head of the piano department at Curtis. Hugh is now in his third year at the Curtis Institute of Music and has performed extensively throughout Philadelphia and Suburbs.

MAKOTO UENO was born in Muroran, Hokkaido, Japan. He began early piano lessons with Reiko Suzuki at the age of four in Muroran. From 1974 to 1982, he studied with Meiko Miyazawa, who is considered to be one of the foremost interpreters of piano music in Japan, especially that of the classical repertoire. From 1980 he had also worked with Francois Glovieux, a professor at the Ghent Conservatory of Music in Belgium. Currently he is a student at the Curtis Institute of Music in Philadelphia, studying with Mr. Jorge Bolet. Last summer, Mr. Ueno performed for the master class series of Jorge Bolet filmed for BBC Television in Edinburgh, Scotland. It is to be televised in Britain and in the United States next year. Mr. Ueno will be making his New York appearance in February at Carnegie Hall participating in the yearly Curtis presentation there.

Curtis Institute of Music
John De Lancie, Director
Vladimir Sokoloff, Director of
Concert Programs

Philadelphia Museum of Art
Robert Montgomery Scott, President
Anne d'Harnoncourt, Director





THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Studio IIJ Sixty-first Season 1984-1985

Tuesday 22 January 1985 at 8:00pm

THE CURTIS OPERA DEPARTMENT

BORIS GOLDOVSKY, DIRECTOR

presents

AN EVENING OF OPERA SCENES

The Marriage of Figaro

Wolfgang Amadeus Mozart
(1756-1791)

Act I, Duet

Susanna

Marcellina

Act I, Aria

Cherubino

Sarah Woodcock

Caroline Thomas

Beth MacLeod

The Abduction from the Seraglio

Mozart

Act I, Duet

Osmin

Belmonte

Kevin Short

David Crawford

Tosca

Giacomo Puccini
(1858-1924)

Act I, Duet

Tosca

Cavaradossi

Charmaine McGilvary

Hans G. Ashbaker

Don Giovanni

Mozart

Act I, Aria

Masetto

Leporello

Act I, Duet

Don Giovanni

Zerlina

Act I, Aria

Donna Elvira

Richard Zuch

Kevin Short

Herbert Wittges

Judith Pannill

Maryte Bizinkauskas

The Bartered Bride

Bedrich Smetana
(1824-1884)

Act II, Duet

Kezal

Kenik

Frank Barr

Hans G. Ashbaker

(please turn)

Beatrice and Benedict

Hector Berlioz
(1803-1869)

Act II, Trio

Hero
Ursula
Beatrice

Judith Pannill
Caroline Thomas
Beth MacLeod

Rigoletto

Giuseppe Verdi
(1813-1901)

Act IV, Quartet

Gilda
Maddalena
Duke
Rigoletto

Katherine Turner
Guoda Puzinauskas
Hans G. Ashbaker
Richard Zuch

Staged and played by Boris Goldovsky
Musical preparation by Fredric Popper

THE CURTIS OPERA DEPARTMENT

Boris Goldovsky, Director
Fredric Popper, Coach and Assistant to the Director
Richard Crittenden, Stage Director
Kathleen Scott, Coach and Coordinator of Opera Activities
Leo Van Witsen, Costumes
Marciem Bazell, Make-up

Sarah Woodcock, Caroline Thomas, Beth MacLeod, David Crawford, Charmaine McGilvary, Hans G. Ashbaker, Herbert Wittges, Maryte Bizinkauskas, Frank Barr, Katherine Turner, Guoda Puzinauskas are students in the Opera Department with Mr. Goldovsky

Kevin Short and Judith Pannill are students of Raquel Adonaylo

Richard Zuch is a student of Todd Duncan

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Director of Concert Division

THE
CURTIS
INSTITUTE OF MUSIC

— JOHN de LANCIE - Director —

P R E S E N T S

— AN —
ALL-BEETHOVEN
CONCERT —

AT
THE ACADEMY OF MUSIC

— FEATURING —
THE SYMPHONY ORCHESTRA OF
THE CURTIS INSTITUTE OF MUSIC

Thursday, January 24, 1985 8:00p.m.



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**SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC**

conducted by

MAX RUDOLF

with

MIECZYSLAW HORSZOWSKI
Piano Soloist

THURSDAY, JANUARY 24, 1985 - 8:00 P.M.

AT

**THE ACADEMY OF MUSIC
PHILADELPHIA**

Program

Compositions By

LUDWIG VAN BEETHOVEN

(1770-1827)

Contredanse No. 7 in E flat major from Twelve Contredanses (1801)

Finale, No. 16, from the Ballet, The Creatures of Prometheus, Op. 43

15 Variations, with a Fugue, in E flat major for Piano, Op. 35

MIECZYSLAW HORSZOWSKI, PIANO

•INTERMISSION•

Symphony No. 3 in E flat major, Op. 55 ("Sinfonia eroica")

Allegro con brio
Marcia funebre (adagio assai)
Scherzo (allegro vivace)
Finale (allegro molto)

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

DR. VLADIMIR SOKOLOFF, Director of Concert Programs

HOWARD KORNBLUM, Concert Division Director

THE ORCHESTRA

VIOLINS

Bonnie Bewick
Ivan Chan
Hui-Fang Chen
Pyinah Chon
Harvey De Souza
Sigrun Edvaldsdottir
Ghislaine Fleischmann
Iwao Furusawa
Suzanne Gilman
Gloria Justen
Hyun-A Kim
Amy Kinney
Nicholas Kitchen
Aimee Kreston
Suzanne Leon
Jun-Ching Lin
Mitchell Newman*
David Niwa
Yayoi Numazawa
Keun-Ah Park
Diane Pascal
Annalee Patipatanakoon

Paul Pesthy
Paul Roby
Jennifer Ross
David Salness
Alexander Simionescu
Lee-Chin Siow
Vesna Stankovic
Scott St. John
Michi Sugiura
Susan Synnestvedt
Julie Triquet
Charles Wetherbee
Xiao-Fu Zhou

VIOLAS

Paul Cortese
Anibal Dos Santos
Susan Gulkis
Michaela Kemp
Scott Ligocki
Lisa Ponton
Belinda Reuning
Andre Roy
Karen Sanders
Kelly Shanafelt
Nancy Thomas
Scott Wagner

CELLOS

James Cooper
Emmanuel Feldman
Lawrence Figg
Diana Fish
Marina Hoover
Yee-Sun Kim
Eva Leininger
Sharon Mautner
Karen Meier
Peter Stumpf
Wendy Sutter
Xiao-Lan Wang
Pegsoon Whang

DOUBLEBASSES

Timothy Cobb
Joelle Fancher
Leigh Mesh
John Moore
Michael Steer
William Tilley
Steven Zeserman

HARPS

Anne Preucil
Paula Provo
Julia Umbrico

FLUTES

David Fedele
Bart Feller³
John Thorne¹⁻²
Claudia Walker

OBOES

Jennifer Kuhns
Lisa Messineo
Andrea Plesnarski
Betsy Starr³
Roger Wiesmeyer²

Principal Winds:

¹Contredanse
²Prometheus
³Symphony

CLARINETS

Nicola Everton
Carl Jackson³
Dennis Strawley
John Warren¹⁻²

BASSOONS

Gerald Alleva
David McGill³
Kathleen McLean²
Mark Smith
Mark Timmerman

HORNS

Lori Amada¹⁻²
Anne Bonnycastle
Susan Carroll
Ellen Dinwiddie
Michael Motise
Shelley Showers³
N. Martin Tipton

TRUMPETS

John Arquillo
Christopher Hendricks
Frank Ferraro²
Michael McGuffey³

TROMBONES

Blair Bollinger (bass)
William Chang
Christopher Dudley
Richard Stout

TUBA

Matthew Good

PERCUSSION

David DePeters
Kenneth Every
Charles Ross
Patrick Shrieves

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

MANAGERS

Richard Zuch
John Arquillo

*concertmaster

MAX RUDOLF

Mr. Rudolf was born in Frankford am Main. He began his musical studies when he was seven years old, and in addition to learning the piano, organ, cello, and trumpet, he studied composition with Bernhard Sekles, who was Paul Hindemith's teacher.

In Frankfurt, Mr. Rudolf continued his studies at the University and at the Conservatory. He made his conducting debut at Freiburg. After filling posts at the State Theatre there and at Darmstadt he spent six years as principal conductor of the German Theatre in Prague, where he was an associate of George Szell. In 1929 and 1930 he made guest appearances with the Berlin Philharmonic.

After a five-year residence at Goteborg, Sweden, he came, in 1940, to the United States, first teaching in Chicago, then moving to New York. In 1945 he joined the Metropolitan Opera, where he remained for thirteen seasons and where, among accomplishments too numerous to list here, he achieved an especially distinguished reputation in the Mozart repertoire. He was also the Met's Artistic Administrator from 1950 to 1958. He was Music Director of the Cincinnati Symphony from 1958 to 1970.

He came to Curtis in 1970 to head the opera and conducting departments. He returned, after three years, to the Metropolitan. His widely used textbook, "The Grammar of Conducting," has recently appeared in a revised and augmented edition. The recipient of several honorary degrees and the Alice M. Ditson award for the promotion of contemporary American music, Mr. Rudolf has been a guest conductor with the most major American orchestras and has recorded extensively. He rejoined the faculty of The Curtis Institute in 1983 as head of the conducting department.

Maestro Rudolf offers this evening a unique opportunity to hear the four works of Beethoven that have a melody in common. Most musical scholars consider the earliest appearance of the theme to be in the seventh of the Twelve Contredanses which appeared in 1801. The ballet, The Creatures of Prometheus, was first performed in 1802, and the theme, greatly expanded, appears as the finale of that work. Also in 1802, the composer produced a set of variations on the theme for solo piano, which was published as Op. 35 and has since become known, illogically, as the "Eroica Variations". Beethoven had a different name in mind. In a letter to his publishers, Breitkopf and Hartel, he wrote, in December 1802 (translation by Emily Anderson): "I have wished to draw the attention of those who are not connoisseurs to the fact that . . . these variations are different from all others. And this I thought I could do most naturally and unobtrusively by means of a short introductory statement which I request you to print . . . I leave it to you to decide in what language or in how many languages it should appear, for it so happens that we poor Germans must express ourselves in all languages." The composer then gave what he wanted for an introductory statement to the edition of the variations: "As these variations are distinctly different from my earlier ones, instead of indicating them like my previous ones by means of a number (such as, for example, Nos. 1, 2, 3 and so on) I have included them in the proper numerical series of **my greater musical works**, the more so as the themes have been composed by me."

Some months later, after receiving the proof of the first edition, Beethoven was dismayed at the number of printing errors. He wrote again to Breitkopf, "The edition is so beautiful that it is most unfortunate that it should have been launched into the world with such extreme slovenliness and lack of care. Since you have engraved my variations from my manuscript, I am also in a state of perpetual trepidation lest a number of mistakes may have crept into them; and I should very much like you to send me a proof copy beforehand. It is such an extremely unpleasant experience, especially for the composer, to see an otherwise finely engraved work full of mistakes. In the grand variations you have forgotten to mention that the theme has been taken from an allegorical ballet for which I composed the music, namely: Prometheus, or, in Italian, Prometeo. This should have been stated on the title-page. And I beg you to do this if it is still possible, that is to say, if the work has not yet appeared. If the title-page has to be altered, well, let it be done at my expense." Neither of Beethoven's requests was granted: there were no introductory remarks in the printed edition, and the use of the "Prometheus theme" was not noted on the title page.

In 1913 the audience settling in its seats to hear the first performance of a work - Stravinsky's The Rite of Spring - marking a new epoch in musical history, reacted to the new sounds by rioting. More than a century earlier (7 April 1805) the audience listening to the first performance of Beethoven's Third Symphony - music marking a similarly new epoch for its century - may not have rioted, but there's no doubt that the power of expression and the expansive augmentation of the symphonic form must have impinged upon the audience's senses with similar ferocity.

Two forceful E flat chords propel the first movement on its way, a way unlike that of any music that had been heard before. Beethoven took the Haydn model of a symphony's first movement and expanded it into an expressive sound/world which every symphonic writer following Beethoven imitated, and which culminated, a century later, in the gigantic symphonic movements of Gustav Mahler. The second movement is a funeral march, with a relentless and powerful middle section. The third movement, full of flickering woodwind figures, has a memorable central section for three French horns. The final movement is a set of variations using the "Prometheus" theme. It culminates with a concluding section as exuberant as anything the composer ever wrote. The symphony, incidentally, remained Beethoven's favorite among the nine.

Writers have spewed out a congeries of nonsense about this music. It's true that Beethoven was thrilled by Napoleon's early career; it's true he originally intended the symphony as a kind of homage to Napoleon; and it's true that upon hearing of Napoleon's taking the crown as emperor, Beethoven scratched out the dedication and rededicated it to the "Memory of a Hero". But the expressive power and emotional implications of the music are intrinsic. As J. W. N. Sullivan, in his book, *"Beethoven's Spiritual Development"*, wrote, the "ostensible occasion of the symphony appears to have been the career of Napoleon Bonaparte, but no amount of brooding over Napoleon's career could have given Beethoven his realization of what we may call the life-history of heroic achievement as exemplified in the Eroica. This is obviously a transcription of personal experience. He may have thought Napoleon a hero, but his conception of the heroic he had earned for himself." The English writer, E. M. Forster, has pointed out that a "work of art - whatever else it may be - is a self-contained entity, with a life of its own imposed on it by its creator. It has internal order." And Arturo Toscanini put it in a more practical way: at a rehearsal of the music he put down his baton after a few measures and said, imploringly, to the orchestra, "Is not Napoleon. Is not Hitler. Is not Mussolini. Is **allegro con brio**."

MIECZYSLAW HORSZOWSKI

Mr. Horszowski was born in Poland. His first teacher was his mother. At the Lwow Conservatory he studied with Mieczyslaw Soltys and Henryk Melcer. When he was seven years old, Horszowski became a student of Leschetizky in Vienna. He appeared in public for the first time in 1901, playing the Beethoven C Major Concerto in Warsaw. In 1913, he reappeared on the concert platform as a mature artist. He gave the world premiere of Szymanowski's Sonata No. 3. When he was fourteen in 1906, he played before Pius X; more than thirty years later he played before Pope Pius XII. The latter appearance was his last in Europe until after the second world war, when he resumed his artistic visits to all the European musical centers. He has given joint recitals with Casals, Ravel, Szymanowski, Szigeti and many others. And he's appeared with orchestras conducted by Toscanini, Munch, Ansermet, Tovey, Gregor Fitelberg, Fritz Busch, Boult. He has been a prolific recording artist. His performances and recordings of the Beethoven cello sonatas with Pablo Casals and of numerous chamber works with the Budapest Quartet have been hailed as definitive. He most recently recorded the Bach Well-Tempered Clavier, performances received with high acclaim. Mr. Horszowski joined The Curtis Institute of Music faculty in 1942.

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years students have come from virtually every country in the world to develop their talents at Curtis. At present nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately seventy. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.



Lincoln Center/stage

Lincoln Center for the Performing Arts/January 1985

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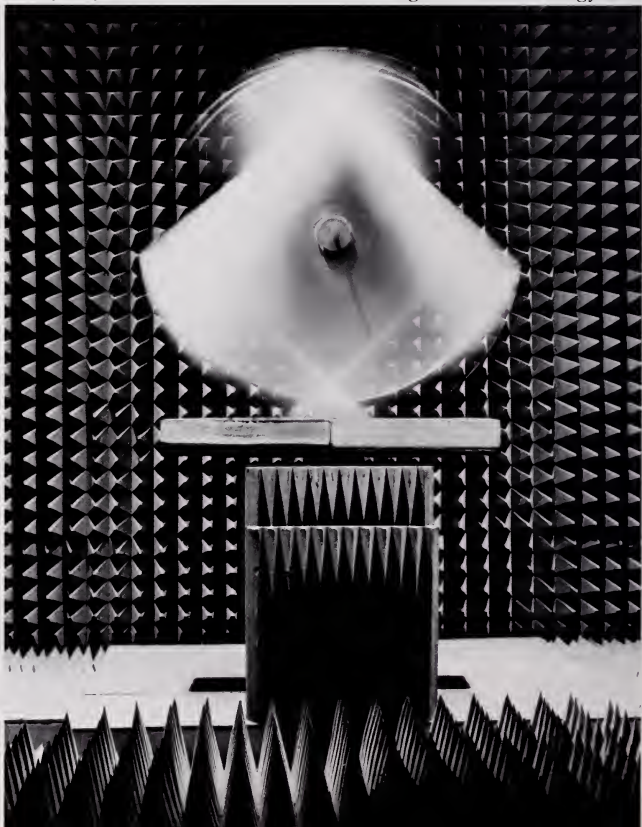
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At first glance, a kinetic sculpture. On closer examination, a radar jamming antenna undergoing testing in a special echo-free chamber at Northrop Corporation's Defense Systems Division. Northrop is one of the world's largest manufacturers of radar jamming systems to protect aircraft, and their pilots. Northrop Corporation, 1840 Century Park East, Los Angeles, California, USA 90067-2199

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Photo by Cheryl Rossum



CONTENTS

BERG CENTENARY
by Alan Kozinn

THE PROGRAM

BAROQUE BIRTHDAYS
by Herbert Kupferberg

**THE "VOICE OF THE
PHILHARMONIC"**
by George Sturm

JANUARY SPOTLIGHT

cover photograph by Yoichi R. Okamoto

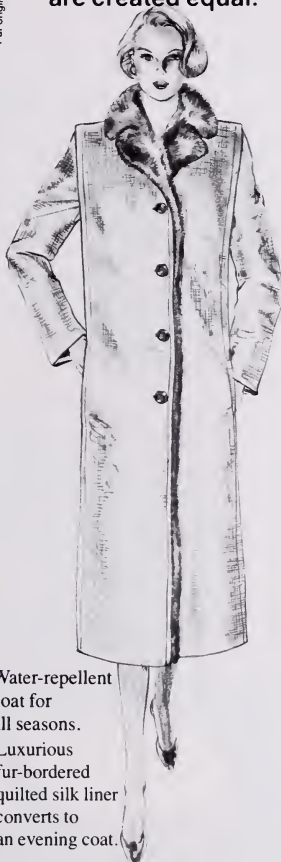
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It was Alban Berg's fortune to come of age in turn of the century Vienna. Those were volatile times, when artistic ferment in virtually every expressive discipline gave rise to the central aesthetic currents of 20th-century creativity. By the time he was 18, in 1903, Berg found himself immersed in a world of radical new painters, poets, and authors—men whose works were to



actually little more than an amateur pianist who composed art songs in the style of Brahms and Wolf, pieces (some 70 of them) he intended for nothing grander than salon performances with his sister. In 1903, soon after fathering an illegitimate daughter, he made a suicide attempt, either as a result of depression or in a bid for attention. Indeed, his prospects, on virtu-

Berg Centenary

*Alban Berg's Wozzeck and Lulu
return to the Metropolitan Opera repertory*

exert a crucial influence on the music Berg composed during the three decades that followed. Eventually, Berg's scores would come to represent that volatile period just as explicitly as the era's Expressionistic art and drama. And today, 100 years after his birth and 50 years after his death, a few of Berg's major works—most notably, his two operas, *Wozzeck* and *Lulu*—have come to be seen as scores of pivotal importance in the history of musical creation. This season, in commemoration of Berg's centenary, the Metropolitan Opera is performing both works. *Wozzeck* returns this month, and *Lulu* in April.

In those early years, though, Berg was merely taking it all in, with no particular artistic motivations. His life, in fact, was a mess; mediocre student, he was just barely making his way through his formal schooling. And as much as he loved music, he was

ally all fronts, were so bleak that in 1904 he became a public accountant in government employ.

What changed Berg's life was his period of study with Arnold Schoenberg, which began in 1904. Schoenberg gave Berg a thorough grounding in counterpoint, theory, orchestration, and form—enough to liberate him from the confines of song writing and point him toward larger canvases. Berg also became friendly with another Schoenberg student, Anton Webern. And although history has decreed that Schoenberg and his two pupils should be forever linked as the central figures of the Second Viennese School, the three composers developed very personalized, individualistic styles—styles that were by no means interchangeable, and which embodied very different approaches to

(continued on page 14)

Allan Kozinn

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Meet the Artists



Max Rudolf made his mark as both a symphony and opera conductor in Czechoslovakia, Sweden, and his native Germany before coming to the United States in 1940. In 1945 he began an association of 13 years with the Metropolitan Opera as conductor and artistic

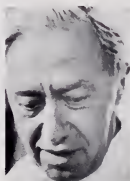
administrator. During this time he conducted numerous performances of 15 different operas. He also has conducted many recordings in the operatic and symphonic fields for Columbia, Cetra, and Decca records.

In 1958, Maestro Rudolf left the Metropolitan Opera to accept the position of music director of the Cincinnati Symphony Orchestra. Under his leadership the orchestra rose to new heights, which became evident from its selection by the U.S. State Department to undertake a ten-week tour around the world in 1966. Three years later, Maestro Rudolf took his orchestra to Europe for four weeks and performed at the great music centers, including Berlin, Brussels, London, and Vienna. In the United States, Maestro Rudolf has been guest conductor with major orchestras, including Boston, Cleveland, New York, St. Louis, Philadelphia, Minnesota, and the National Symphony in Washington, D.C., where he conducted for seven consecutive seasons through 1982-83.

After resigning his post in Cincinnati, where he is still Music Director Emeritus, the Maestro moved to Philadelphia in 1970 to join the faculty of the Curtis Institute of Music. For three years he was the head of the Curtis Opera Department and taught seminars in conducting. He returned to the Metropolitan Opera from 1973 to 1975 to conduct a total of 57 performances. In January 1984 Maestro Rudolf led the Philadelphia Orchestra in its annual Academy of Music Gala. On May 18, 1984, he was honored by the Cincinnati Symphony and conducted the opening concert of the Cincinnati's historic and prestigious May Festival.

Maestro Rudolf is recognized as an outstanding musician and conductor, and as a

musical scholar and author. His book *The Grammar of Conducting* is the most widely used text in its field. He is the recipient of many honorary degrees, and has been a member of the Music Panel of the National Endowment for the Arts. For several seasons, he served as musical advisor to the Exxon/Affiliate Artists conductors' program. He is presently musical consultant to the Detroit Symphony. His 80th birthday was marked with a special tribute by the American Symphony Orchestral League.



Mieczyslaw Horowitz began concertizing throughout the musical capitals of Europe in 1900, as an eight-year-old child prodigy whose name became a household word along with those of Fritz Kreisler, Arthur Schnitzler, and Pablo Casals. To think that

this pianist has been making international concert tours for more than three-quarters of a century is mind-boggling. Recent engagements have included four concerts with the Philadelphia Orchestra under the baton of Eugene Ormandy, concerts at New York's Metropolitan Museum of Art, with the Chamber Music Society of Lincoln Center, and tours of Germany, Italy, and Switzerland, as well as an appearance at Carnegie Hall with the Orpheus Chamber Orchestra. His festival appearances in Europe this past summer included the Lucerne Festival in Switzerland, where he appears annually giving recitals and master classes, and another triumphant recital at the Aldeburgh Festival, which was broadcast by the BBC.

Mieczyslaw Horowitz was born in Lwow, Poland, in 1892. He received his first piano lessons from his mother. At the age of five he astounded his listeners by playing from memory and transposing Bach Inventions. His recital debut took place in Vienna at the age of eight, after which he began the concert tours that brought him fame and the friendship of the most famous musicians of the world. His friendship with Arthur Rubin-

stein dates from 1903, the year he also met Joseph Joachim, the violinist whose musical heritage reached far back into nineteenth-century musical history. In 1905 he played for the composer Gabriel Fauré in Paris; in 1906 he made his American debut in Carnegie Hall, met Arturo Toscanini in Montevideo, and Pablo Casals in Milan. Both conductor and cellist became close musical associates and even closer personal friends. In 1911, Mr. Horszowski interrupted his career to devote himself to the study of literature, philosophy, and the history of art. Upon the insistence of his friend Pablo Casals, he returned to the concert stage after World War I and settled in Milan. At the outbreak of World War II he was touring in Brazil; instead of returning to Europe he settled in the United States where he has made his home ever since.

Mr. Horszowski has served as a bridge between the great musical names of the past and the young artists of the present, and his teaching has greatly affected many young musicians. Following his extensive association with the Marlboro Festival, a scholarship in his name was established at Marlboro in 1967. Currently, Mr. Horszowski is a member of the faculty of the Curtis Institute in Philadelphia.

During the 1984-85 season Mr. Horszowski's schedule includes his return to New York as soloist at Alice Tully Hall with the Symphony Orchestra of the Curtis Institute as a part of the Beethoven Society Series, and a recital at the Kennedy Center in Washington, D.C. With numerous recordings to his credit, his latest, released by Vanguard, contains the first set of Bach's Preludes and Fugues from *The Well-Tempered Clavier*.

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efreim Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For 60 years students have come from virtually every country in the world to develop their talents at Curtis. At present nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately 70. Over the past few seasons, students have come not only from the United States but from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, the Philippines, People's Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.

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nearly everything, from instrumentation and form, to the treatment of tonality and the way to put the 12-tone system to expressive use.

Of the three, Berg was the Romantic: If Schoenberg moved from the lushness of works like *Gurrelieder* to the thornier territory beyond *Pierrot Lunaire*, and Webern refined his expressions to short bursts of angular melody put forth through light, pointillistic scorings, Berg worked hard to keep his music not only fresh and forward-looking, but firmly rooted within the context of past musical traditions. Even in his younger years, he had a heightened sense of the dramatic—something that comes through even in his early letters—and more than either Schoenberg or Webern, he relied on the power of drama to propel his music, whether vocal or instrumental.

Berg's Violin Concerto, for instance, was composed in memory of Manon Gropius, Alma Mahler's daughter, who had died at 18. Probably the most haunting of all 12-tone scores, the Concerto is an almost programmatic representation of the young girl and her untimely death, and it ends with a trenchant movement in which the violin ruminates on a Bach chorale theme. A similar case, if more intriguingly covert, is Berg's recently uncovered subtext for the *Lyric Suite*, a string quartet completed in 1926. Through various musical references, the construction of his tone rows, and several other secretive devices, Berg here documents his extramarital passion for Hanna Fuchs-Robettin; and it wasn't until 1976, when a score annotated by Berg was found, that anyone knew what the *Lyric Suite*'s deeper meaning was.

Naturally, this penchant for drama made opera a logical mode of expression for Berg. Schoenberg began prodding him to write an opera as early as 1912. But Berg opted to approach opera in short steps. Two years earlier, in his String Quartet, Op. 3, he had liberated himself from the constraints of tonality, while retaining a sense

of Classical form and structure. In the *Altenburg Lieder*, Op. 4 (1912), he worked on another problem—the blending of voice and orchestra. His solutions were tentative, though, since the songs were brief, and the orchestral accompaniments were not scaled as they would be in an opera house—and certainly not as they would be in *Wozzeck* or *Lulu*. The Three Orchestral Pieces, Op. 6 (1914), however, show an even firmer command of instrumentation.

The year he wrote that set, Berg saw Büchner's *Wozzeck* staged in Vienna, and he was so taken with this tale of a soldier who went mad (having been abused by his superiors, tormented by his peers, and left by his mistress) that he decided immediately to use it as his first libretto. Schoenberg thought *Wozzeck* was a dreadful choice, and tried to talk Berg out of it. But Berg went to work, continuing fitfully through World War I. During the war, which he spent primarily at a desk job, he began to identify with the soldier Wozzeck; and he did transform some of his war experience into music. The haunting chorus of sleeping soldiers in Act II, for instance, is drawn from his own barracks observations.

Wozzeck began taking shape in 1918, and the finished, orchestrated score was ready in the spring of 1922. It's a marvel; atonal, but not yet 12-tone, *Wozzeck* uses the subtleties of musical language, texture and form to represent his characters and point up the relationships between them. Berg's music also tends towards continuity, with interludes connecting the scenes and, in a sense, offering an overview and commentary on the events of the preceding scene. More fascinating still—but, as Berg insisted, not essential for audiences to know—is the superstructure Berg created in order to set the opera in something akin to a massive sonata form, made up of elements patterned after such Baroque and Classical forms as the Passacaglia, Rondo, Fantasy and Fugue, and Invention.

As has often been the case with contemporary opera, *Wozzeck* followed a difficult path from the page to the stage. Even with

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early encouragement from Schoenberg (which changed to irritation as Berg continued campaigning for *Wozzeck* instead of getting started on his next project) and assistance from Alma Mahler and other friends, Berg had trouble interesting an opera company in mounting the work, until finally, late in 1923, Erich Kleiber expressed his desire to premiere it in Berlin. There was, at first, a good deal of controversy, both in the press and at the Berlin Opera, about whether an atonal work should be put on at all. But when the work was unveiled in December 1925, it met with both popular and critical acclaim.

Lulu, an even more adventurous opera, followed a stranger course. It is based on Wedekind's *Pandora's Box*, a play Berg saw in a private performance (with the playwright as Jack the Ripper) in 1905, and which he had read in its truncated published version, as *Earth Spirit*, a couple of years earlier. The idea of turning this drama into an opera took more than 20 years to percolate; and despite the work's immediate appeal to Berg, it's easy to see why he held off so long. The story's lethal anti-heroine is, after all, an embodiment of unbridled eroticism, and the work charts her unfeeling ascent, through a succession of husbands whose deaths she is responsible for, either directly or indirectly; and then her descent, as she goes to jail, escapes, embarks on an unlucky run of gambling, and ends up as a London prostitute, and a victim of Jack the Ripper.

Why did he decide, in 1928, to tackle it? It may have had something to do with his secret romance with Hanna Fuchs-Robettin—perhaps because of the combination of guilt and thwarted desire that the relationship created in him. He wrote to Hanna, at any rate, that he could not have written *Lulu* without her inspiration. It may be, too, that until then he didn't feel ready, on musical grounds, to take up the Wedekind story. In the seven years since he completed *Wozzeck*, though, significant changes had occurred. Schoenberg and his circle had worked out a viable system of 12-tone composing, which he and Webern turned to with an almost religious fervor.

Berg, the Romanticist, was not fully persuaded—or at least, he insisted on mixing 12-tone technique with the free atonality he was already comfortable with, thereby broadening his palette without feeling limited by new rules. It is this blend of techniques Berg used in *Lulu*, and which, certainly, gives it its evocative power.

Unfortunately, the world had to wait 44 years to see and hear the work as he intended it. In 1934, Berg finished the short score of the opera and began the orchestration. Early in 1935, he set the task aside, but after completing the Violin Concerto, that July, he returned to *Lulu* and finished orchestrating the first two acts, plus a substantial portion of the third. In mid-December, though, he fell ill, and on Christmas eve, 1935, Berg died, leaving the third-act orchestration incomplete.

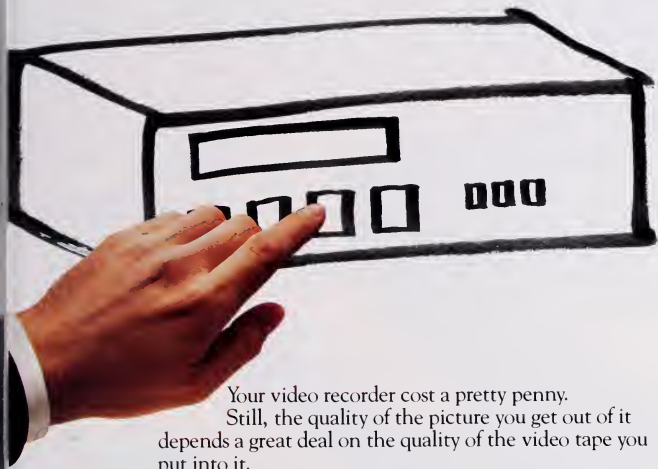
The scoring could have been completed with reasonable ease soon after Berg's death, and Helene Berg at first considered asking Schoenberg to take on the project. But then she changed her mind. Claiming that her husband's spirit instructed her to suppress the work for mystical reasons, she effectively prevented the full *Lulu* from being heard in her lifetime. Of course, Berg's publisher (Universal) had no intention of upholding her eccentric ban forever, and when Mrs. Berg died, in 1976, the firm announced that Friedrich Cerha had prepared a finished score, which would be available for performance.

The Metropolitan Opera had hoped to present the premiere of the complete *Lulu*, but that honor ultimately fell to the Paris Opera, in 1979. Thus the Met's first staging of *Lulu*, in 1977, was of the incomplete score. The full *Lulu* came to the Met at the end of 1980, and one of the performances in that first run was telecast on "Live from the Met." It should be interesting to see it again: 50 years after Berg's death, *Lulu* has both the aura of an established masterpiece and the cachet of an exciting new work.

Allan Kozinn, a regular contributor to Stagebill, writes about music and musicians for the New York Times, Opus, Keynote, and other publications.



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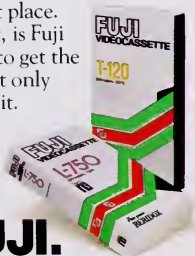
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While Scarlatti, the great keyboard master, will undoubtedly get his share of performances by pianists and harpsichordists this year, it is naturally around Bach and Handel, the towering twin figures of the Baroque, that most of the tercentenary observances will center.

As inseparable as Bach and Handel seem today, in their own day they led very different lives, followed divergent musical courses, and although they were born 80

miles apart and within one month of each other, never even met. Handel became one of the most famous men in Europe, the celebrated composer of 40 operas and 20 oratorios, an impresario who scoured the Continent to sign up the best singers for his company. A German who studied in Italy and settled in England, he became a British subject and Anglicized the spelling of his name (a bit peculiarly so far as his middle name was concerned). He is buried in Westminster Abbey.

Bach, by contrast, lived his entire life within a narrow geographic compass of German territory, and earned his living first as a *Kapellmeister* in petty courts and later as organist, church music director, and schoolmaster (who taught Latin as well as music) in Leipzig. Handel was a well-known figure in London society, with admirers among the literati as well as musical leaders, and a welcome visitor at

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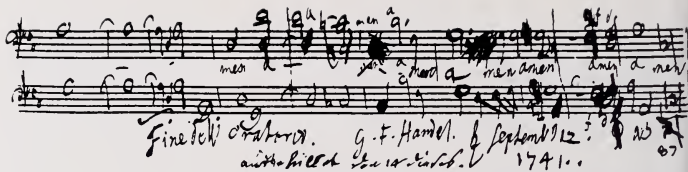
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The final line of Handel's manuscript for Messiah

the royal court. One story tells of the Prince of Wales, the future King George III, praising Handel after a performance at court. "A good boy, a good boy," Handel cried out. "You shall protect my fame when I am dead!"

All this while Bach was essentially a middle-class burgher in several German cities, composing music according to the needs of both secular and ecclesiastical employers, as well as for his own use in teaching his children at home. Handel was an inveterate bachelor, free to travel and devote himself exclusively to musical and business affairs. Bach very early in life became a family man, a decision that he never regretted, for it was one that suited his character and his needs. He married his second cousin, Maria Barbara Bach, when he was 22, and when she died 16 years later he was remarried, to Anna Magdalena Wülcken, a younger singer. He was deeply attached to both his first and second wives, and he loved his children—how could he

not, with 20 of them? Only 10 of the children lived into adulthood, but of those who did four became well-known composers. One of his sons, Carl Philipp Emanuel, wrote in later years of his father: "In general he did not have the most brilliant good fortune because he did not do what it requires, namely, roam the world over."

Yet it would be a mistake to depict Bach as a kind of small-town musician, almost unknown to his contemporaries, and content to fulfill his daily obligations at home while others reaped reward and renown abroad. For one thing, many of his contemporaries regarded him as the greatest organist alive; when a famous French virtuoso named Louis Marchand visited nearby Dresden, Bach's admirers eagerly arranged for a competition between the two virtuosos (the contest never came off since Marchand, presumably having gotten wind of his foe's prowess, failed to show up at the appointed time). Furthermore the quality of the more than 200 church cantatas he composed in Leipzig undoubtedly impressed discerning listeners, although church cantatas, then as now, lacked the broad popular appeal of operas and oratorios. Unlike Handel, Bach did not have a wide circle of listeners in his lifetime, but connoisseurs among those who heard his music recognized its quality, even though it took nearly a hundred years before a perception of his true greatness began to spread throughout the world.

Among those who had at least some inkling of the stature of Bach's music surely was Bach himself. He was too good

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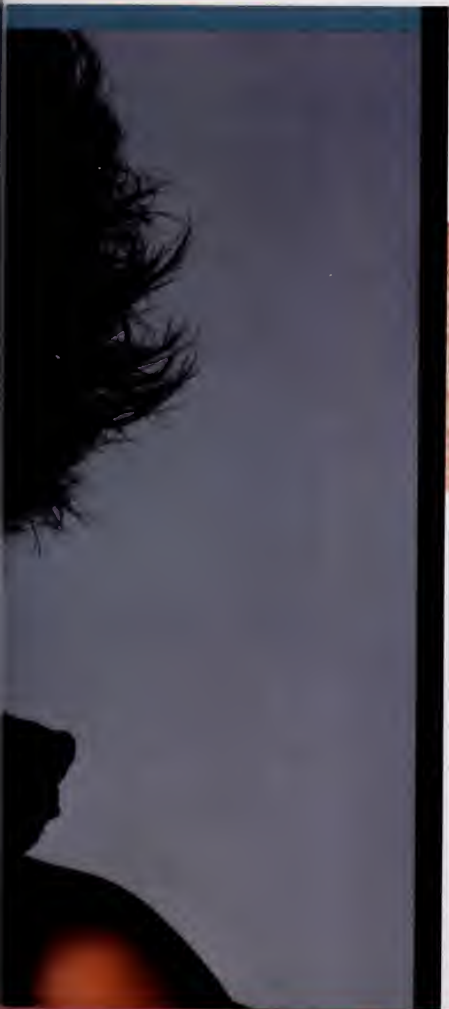
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a musician to overlook excellence in himself any more than in others, and there is considerable evidence that despite the relatively narrow confines of his activities, he was a man of great pride and even ambition.

Great Performers at Lincoln Center will present six concerts at Alice Tully Hall between January 27 and May 12 devoted exclusively to music by Bach and Handel in a series sponsored by a special grant from the MacAndrews & Forbes Group, Inc. Appearing in this "Baroque Birthday Series" will be the Y Chamber Symphony and the Brandenburg Ensemble, conducted by Gerard Schwarz and Alexander Schneider, and featuring a distinguished array of soloists. Birthday concerts will be held February 23 for Handel and March 21 for Bach. Music to be played throughout the series will be drawn from the two composers' concertos, suites, organ music, cantatas, and other assorted works. Each concert will be preceded by a free (to ticket holders) half-hour pre-concert recital of Bach's organ music on the newly refurbished Alice Tully organ—constituting a virtual "series within a series."

His home situation, with the need to feed so many mouths, inevitably circumscribed his outlook. Yet he uprooted himself and his family whenever he felt that by doing so he would advance himself professionally. Although he never left Germany, he loved to travel, and never lost an opportunity to undertake a useful journey, whether to test a new organ in Halle, to hear the great organist Buxtehude in Lübeck, to listen to a French orchestra in Celle, or to attend the opera in Dresden.

He was, furthermore, always ready to fight for his artistic principles; for 25 years he resisted all attempts of both the church and civic authorities in Leipzig to try to tell him how to run what he regarded as his own business. His celebrated stubbornness and irascibility were symptomatic of an artist who knows how to measure his own

worth. That only a handful of his works were published during his lifetime was no fault of his. He paid most of the publication costs himself and when his *Musical Offering* came out in copper engraving he distributed copies free.

It was through no lack of effort on Bach's part that he and Handel never met. Handel is known to have come back to Halle, his native town, on at least two occasions after becoming famous in England. Both times his return was part of an effort to recruit singers on the Continent. The first trip was in 1719, when both men were 34. Bach, the Kapellmeister at the princely court of Cöthen, walked 20 miles to Halle to call on Handel, only to learn that he had departed the previous day. Ten years later Bach made another attempt, dispatching his eldest son Wilhelm Friedemann to invite Handel to visit him in Leipzig. But once again, Handel was unavailable.

No evidence exists as to Handel's reasons for not seeing Bach, but one of his 20th-century biographers, Percy M. Young, speculates: "To be truthful, it looks as though Handel was lacking in enthusiasm. He was a busy man, he probably reasoned, and provincial organists had a habit of tedious severity in conversation unpalatable to the traveled and worldly-wise."

How much did the two great composers know of each other's music? Once again, from Handel's standpoint there is silence, with no hard evidence that he had the slightest interest in Bach's music. Bach, however, knew at least some of Handel's, for when he was Cantor at Leipzig he and his wife Anna Magdalena together copied out the score of a Passion setting by Handel, evidently for use at a church service.

Personally acquainted or not, mutually admiring or not, Bach and Handel have gone through musical history inextricably linked. Each in his own way embodies the spirit and glory of the Baroque. Today, as 300 years ago, the world has ample room for both.

Herbert Kupferberg is a senior editor of Parade magazine. His book Basically Bach: A 300th Birthday Celebration will be published in March by McGraw-Hill.

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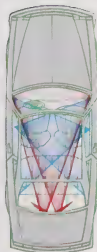
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Boston-born and Harvard-educated, Bookspan grew up in a family whose love of music was passionate and broad-based. His father was a particular enthusiast of Jewish liturgical music and often took young Marty to hear the artistry of the world’s most celebrated cantors. At the age of six, it was time to begin his formal musical studies and the violin was chosen as the most suitable instrument. Turned on to *listening* from earliest childhood—the radio was, of course, an inexhaustible

George Sturm

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resource for music—the boy was soon old enough to usher at Symphony Hall. There he heard not only the glorious sound of concert music performed by the Boston Symphony orchestra—Serge Koussevitzky was then its music director and all the world's great artists trooped by in a never-ending flow—but also, through the Pops, a colorful canvas of show, dance, folk, and pop tunes. Music for Martin was pluralistic from the outset, and as boundlessly fascinating as the men and women who wrote and played it.

By the time he got to Harvard, he already had a pretty good notion of high professional standards and realized that a concert career as a violinist was not for him. He put his fiddle down and has never picked it up again. (His major at Harvard was German literature.) It was at college, however, that he was first able to combine his gifts: a fine ear, legendary memory, natural ability to organize, driving inquisitiveness, and of course that wonderful speaking voice. He became music director for Boston's radio station WBMS a year before his 1947 graduation, going on to WCOP and WBZ (1951-56), before becoming music and program director of New York's WQXR (1956-67).



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His 20 years of direct involvement in "good music radio" give him a broad perspective. He points out that we have—between commercial and non-commercial concert music stations—far greater depth than when he was in Boston in the 40s, with over 250 such outlets throughout the

8TH ANNUAL RADIOTHON

Martin Bookspan, known as the "Voice of the Philharmonic," will once again be a host for the Eighth Annual New York Philharmonic/WQXR Radiothon during the weekend of January 25-27. A group of celebrities will be joining Mr. Bookspan for 60 continuous hours of musical interludes, select interviews, on-air auctions and the sale of hundreds of wonderful gifts. Each year WQXR donates air time and Restaurant Associates donates the space for the broadcast facility set up in Avery Fisher Hall's Adagio Cafe. A special addition to this year's festivities will be the live broadcast of the Philharmonic Friday afternoon concert, January 25 at 2 p.m., featuring conductor Klaus Tennstedt and soloist Bella Davidovich in a program of Beethoven's *Coriolanus* Overture, Beethoven's Piano Concerto No. 4 and Dvorák's Symphony No. 9 (*New World*).

country. "They are an oasis in the middle of the desert. They really do in their communities a service which can only be done by radio. They bring to their public the new technology—most stations play compact discs now—as well as concert tapes from the orchestras which syndicate, and new record releases." While people may not depend on radio as exclusively today as they did before the mass media explosion of the past decades, they listen best while riding in their cars. "The car has become a medium of complete involvement in music listening."


On June 5, 1967—he remembers it because it was the first day of the Six-Day War in the Middle East—he gave notice at WQXR that he wanted to leave to devote himself to writing and becoming a freelance broadcaster. Some months later, he accepted an invitation to become coordinator of Symphonic and Concert Activities for ASCAP, a position he held for 15 years and which brought him into close contact with virtually every composer in America. A stipulation of his employment was that he be permitted to continue his



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writing and broadcasting activities. He had already authored *101 Masterpieces of Music & Their Composers* (Doubleday, 1968 & Dolphin, 1973), *The New York Times Guide to Recorded Music* (Macmillan, 1968), as well as countless record reviews and articles for numerous periodicals. When NPR began a series of interview programs with composers, Bookspan was asked to host its Composers' Forum. The feature continued for nearly seven years.

Bookspan figures that, between the written and broadcast media, he has conducted well over 1,000 interviews. He will never forget his very first, undertaken at the time he was still an undergraduate working on a term project. "Sure," said the ever-amiable Aaron Copland to this eager young man, "go ahead and ask me." (Bookspan has occasion to review this first effort from an old radio transcription not too long ago and "was not ashamed of it at all.") Every once in a while a subject proves difficult. Perhaps the most trying interview he ever conducted was with the composer of one of our most controversial pop culture musicals who proved to be entirely non-communicative, responding in monosyllables and obviously regretting that he had ever agreed to this type of exposure. But mostly, Bookspan has an incredible knack of getting people to talk freely about themselves.

Martin Bookspan beams at the very mention of his family: his wife Janet, herself a well-known figure as narrator and stage director, and his three grown-up and married children, David, a Washington attorney, Rachel, a psychiatric social worker in Boston, and Debbie, administrative assistant to Stephen Sell, the executive director of the Philadelphia Orchestra. He met Jan when she was a senior at Emerson College and is obviously amused as he remembers their very first date. She was ushering at her college's performance of Kurt Weill's *Street Scene* and was committed to going to a cast party thereafter. "The performance was not bad at all. The party was awful. We spent maybe ten minutes there before going to a local coffee

shop where we chatted for hours. That was in May. We were engaged around the Fourth of July and married that October."

Known on radio as the Voice of the New York Philharmonic since 1975, Bookspan's widest audience circle has been developed through "that" other broadcast medium, television. He is host and commentator for all the "Live from Lincoln Center" and "Great Performances" telecasts which have included concerts, operas, and dance presentations. His interviewing techniques have stood him in good stead as a researcher and writer, and he has used his cassette recorder in gathering data for the two books he has co-authored (with Ross Yockey), *Zubin: The Zubin Mehta Story* (Harper & Row, 1978) and *André Previn: A Biography* (Doubleday, 1981).

He recalls how the Mehta biography, which ends with the conductor's music directorship of the Los Angeles Philharmonic, had to be rushed into print. It seems that Mehta and Bookspan were standing together on the last December day of 1975, admiring the magnificent view of Catalina Island from the conductor's front yard. "I can never conceive of leaving this place," Mehta remarked. The next day he had another visitor: Carlos Moseley, president of the New York Philharmonic. By coincidence, Moseley and Bookspan were on the same New York-bound plane on January 2 and, on being asked what he was doing in southern California, Moseley smiled innocently and said, "Oh, I just took a few days off to visit some old friends out here." Although the Mehta stewardship in New York could not begin until the 1978-79 season, its announcement was publicized a few days after that chance Moseley-Bookspan encounter.

He chuckles as he recollects that the Mehta biography was something of a fluke. He had originally conceived of a number of books by different authors on major U.S., symphony orchestras. The history of the Los Angeles Philharmonic was of particular interest to him, so he reserved this book for himself and was in the process of finding other authors to do Cleveland, New York, and Philadelphia

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when the publisher dropped the whole project. Bookspan came up with the counter-suggestion: how about a book on young Mehta who had already taken three continents by storm?

Not content to rest on the secure laurels of his ASCAP position, Bookspan surprised the music world in 1983 by becoming artist and repertory director for The Moss Music Group, an enterprising roster of recording labels. He makes no secret of the jeopardy in which he finds the entire recording industry, describing it as "an endangered species." Not only is it compelled to cope with the home taping dilemma and its economic implications, but with the overall question of its very *raison d'être*. There is, after all, virtually nothing of the music of the past which has not already been recorded. If consumers resist contemporary music, what should record companies now record? Bookspan's chief reply—and one senses that he himself feels an insufficiency in his response—is that new technology offers the ability to make standard works available in ever-improving fidelity.

In all the many dimensions of his professional activity, Bookspan has been required to interact dynamically with musicians. He thinks of himself as a communicator among communicators and he has a keen insight into the creative personality. "It's a very lonely existence. They may—particularly the performers—surround themselves with entourages, but they remain so alone. The composer, painter, playwright, poet—their time is spent in solitude. The human condition must react traumatically to that kind of aloneness."

On the other end of the spectrum is the audience to whom the creative artist must address himself. Potentially, Bookspan says, every human being in the world is a consumer of the artist's expression and, taken all together, constitutes the market. That there is often a gulf between the professional artist on the one hand and the rest of mankind on the other seems irrefutable. But how to bridge that gulf?

"It's precisely that question which The Association for Classical Music is asking itself. How do you do it?" Bookspan is the Association's chairman and feels that much can and must be done to make concert music of the past and present attractive to more people. "A questionnaire has gone out to some school districts in which sixth and tenth graders were asked to respond to the question: 'What is classical music?' The responses have been extremely interesting and indicate that the educational job to be done is formidable."

Did Martin Bookspan think that the role of music in our society differs today from when he was growing up in the shadow of Boston's Symphony Hall? "Music made me aware of a big universe, although I was living in only a small community. It was a shared experience with countless millions of others whom I would never know. There was something almost mystical about it. I wonder if there is, today, the same kind of magic. Or has it become a little common, a bit more workaday and less... sanctified? It may have something to do with over-saturation, with the proliferation of available listening opportunities. Some of the *specialness* has gone."

Last spring, Martin Bookspan received the Medal of Honor for Music from the National Arts Club, joining such past recipients as Leonard Bernstein, Richard Rodgers, Olga Koussevitzky, and Rudolf Bing. A distinguished gathering assembled to pay tribute to a musical facilitator and a master communicator. In the program, they read a capsule summation of the honoree's career, the last line of which stated: "It is difficult to estimate the enormous influence he has had over the tastes and appreciation of music in thousands of listeners not only in the large urban centers where music is always available but also in remote areas wherever his voice is heard."

George Sturm is executive director of Music Associates of America. This article first appeared in MadAminA! and is reprinted with permission. Copyright 1984 by Music Associates of America.

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Words on Music

Music has inspired many a literary turn of phrase. Here follows a baker's dozen of such aphorisms—testimony to Euterpe's broad appeal.

compiled by Mark Steinbrink

"Music, moody food of us that trade in love."
—William Shakespeare

"Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak."
—William Congreve

"Music is the poor man's Parnassus."
—Ralph Waldo Emerson

"Music helps not the toothache."
—George Herbert

"Music, the greatest good that mortals know/And all of heaven we have below."
—Joseph Addison

"If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture upon earth."
—Sydney Smith

"Of all noises I think music the least disagreeable."
—Samuel Johnson

"Fiddle, n. An instrument to tickle human ears by friction of a horse's tail on the entrails of a cat."
—Ambrose Bierce

"Swans sing before they die. 'Twere no bad thing should certain persons die before they sing."

—Samuel Taylor Coleridge

"The man that hath no music in himself, Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems and spoils."
—William Shakespeare

"Music is essentially useless, as life is."

—George Santayana

"I like Wagner's music better than anybody's. It's so loud that one can talk the whole time without other people hearing what one says."

—from Oscar Wilde's

"The Picture of Dorian Gray"

"Hell is full of musical amateurs. Music is the brandy of the damned. May not one lost soul be permitted to abstain?"

—George Bernard Shaw

And yet, it seems only fair to give musical talent its turn at pen. So here's a composer with a just retort.

"If a literary man puts together two words about music, one of them will be wrong."

—Aaron Copland

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No one wakes up thinking, "Today I'm going to abuse my child!"

Abuse is not something we think about, it's something we do. It runs against our nature, yet it comes naturally. It's a major epidemic, and a contagious one. Abused children often become abusive parents. Abuse perpetuates abuse.

Child abuse is a major cause of death for children under two. Last year in America, an estimated one million children suffered from abuse and neglect and at least 2,000 died needless, painful deaths.

What's being done about prevention? Not enough. Preventive facilities are simply inadequate. Most social agencies deal with abusers and their victims after the damage has been done.

Yet child abuse doesn't have to happen. With enough volunteers, local child abuse prevention programs such as crisis centers, self-help therapy programs for abusers, and other facilities could be formed to aid parents and children. With your help, eighty percent of all abusers could be reached. Please. Write for more information on child abuse and how you can help.

What will you do today that's more important?

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Concert Etiquette

The performing arts season is getting into full swing. Audiences—wherever the local orchestra, opera company or drama group isn't out on strike—are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thoughtlessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the arts.

Thou Shalt Not

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

Crack Thy Gum in Thy Neighbors' Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune,

but the added percussion is disturbing to all.

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony—keep it to yourself. Your neighbor just may be in ecstasy—which also should be kept under quiet control.

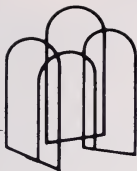
Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before (or after) the music—not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply make-up and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

Byron Belt is critic-at-large for the Newhouse News Service.

Byron Belt



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January Spotlight

Dateline—Lincoln Center. It has been discovered that there are 126 remedies for the January post-holiday blues. Join us for these and other great events that are going on every day this month in the Lincoln Center theaters:

Don't be Baroque-Hearted. Music of the early masters will ease in the New Year with a flourish from visiting ensembles. The English Chamber Orchestra, with George Malcolm as conductor and harpsichordist, and Michala Petri as recorder soloist, performs works by Bach and Handel on January 16; on January 27, Il Nuovi Virtuosi di Roma brings you an afternoon of music of their heritage in an all-Vivaldi program including the complete *Four Seasons*. Both concerts are at Avery Fisher Hall, presented through Great Performers at Lincoln Center. Information: 874-2424.

Verdi interesting. For your very own house seat for the Metropolitan Opera's *Aida* watch "Live from the Met," telecast nationwide on PBS (WNET/13 in the greater New York area) on January 3 at 8 p.m. Beginning January 14, Berg's brilliant and emotionally-charged opera *Wozzeck* comes to the Met, with a stellar lead cast including Hildegard Behrens, Christian Boesch, and Richard Cassilly; James Levine conducts. Information: 362-6000.

Fulfilment. Beginning the New Year with a new work, the New York Philharmonic's first programs of 1985 (January 3-8) include the U.S. premiere of Sofia Gubaidulina's *Offertorium*, with Gidon Kremer, violin soloist, and Zubin Mehta conducting. Guest conductor Klaus Tennstedt leads the Philharmonic on January 17-22 as principal cellist Lorne Munroe steps into the spotlight for Strauss' *Don Quixote*. On January 31, Maestro Mehta returns for the first of three performances featuring three great voices in their Philharmonic debuts—Eva Marton, Peter Hoffman, and Martti Talvela—in a concert version of Act I from Wagner's *Die Walküre*. For New York Philharmonic concerts at Avery Fisher Hall: 874-2424.

It's been a score since they danced this score, Gounod... but on January 23 George Balanchine's *Gounod Symphony* returns for the first time in 20 years at New York City Ballet's benefit program for the School of American Ballet. Balanchine's classic *Jewels*, performed in its full-length three-act version, opens on January 10. Information: 870-5570.

Something old, something new. Attention, music historians: can you name the prototype of the ballad opera (first performed in London in this month, 1728) upon which Kurt Weill based his *Three-Penny Opera* two hundred years later? The students at Juilliard can, and will—Michael Langham is director of John Gay's immortal musical satire, *The Beggar's Opera*, January 17-19 at the Juilliard Theater Center. And during the week of January 18-25, The Juilliard School presents "Focus! A World in Transition—The New Music, 1945-1955." Call 874-7515, or 874-0465.

Bach to basics. The Chamber Music Society hasn't forgotten J.S.'s 300th birthday, so among "modern" works by Beethoven and Schubert, January's programs include Bach's Trio Sonata No. 3 for Flute, Violin, and Continuo (January 20-22) as well as a tribute to the master by a master—Mozart's *Fugues After Bach*, K. 405 (January 4-5). Concerts are at Alice Tully Hall; call 362-1911.

Just like dada's. Jenneth Webster, coordinator of the Cork Gallery in the downstairs Concourse level of Lincoln Center, loves children's art and believes it should be treated in an adult fashion. So from January 10-22, everything in her exhibit of kiddie creations from major city-wide art workshops is professionally framed and mounted; there's even a real "opening." Admission is always free. ■

DEWAR'S PROFILE:

JEAN-CLAUDE NÉDÉLEC

HOME: New York City.

AGE: 35

PROFESSION: Chef; co-owner Glorious Food, caterers.

HOBBY: Eating meals prepared by others.

LAST BOOK READ: *Tom Jones*, Henry Fielding.

LATEST ACCOMPLISHMENT: Catered the Museum of Modern Art's reopening, with more than 10,000 people in six days.

WHY I DO WHAT I DO: "I've been a food fanatic since I was a little boy in France. And, what may be more important, I'd rather work for me than anyone else I know."

PROFILE: Energetic. Thrives on what the rest of us might call chaos. Sees a sit-down dinner for two thousand as an intimate little gathering.

HIS SCOTCH: "Dewar's 'White Label' on the rocks. Its taste blends perfectly with the sense of accomplishment I feel when five parties have gone well. On the same night."



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A cowboy wearing a light-colored shirt, a cowboy hat, and chaps is riding a dark brown horse through a field. He is holding a lasso. The background is a blurred field of tall grass.

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Friday 1 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-FIRST STUDENT RECITAL

Trio in C major for Violin, Cello, and Piano, H:27
Allegro - Andante - Presto

Franz Joseph Haydn
(1732-1809)

David Salness, violin Peter Stumpf, cello
Beatrice Long, piano

Kreisleriana (Phantasien), Op. 16
(revised version, 1850)

Robert Schumann
(1810-1856)

- 1 Ausserst bewegt
- 2 Sehr innig und nicht zu rasch - Intermezzo I: sehr lebhaft -
Tempo I - Intermezzo II: etwas bewegter - Tempo I
- 3 Sehr aufgeregt - etwas langsamer - Tempo I
- 4 Sehr langsam - bewegter - Tempo I
- 5 Sehr lebhaft
- 6 Sehr langsam - bewegter - Tempo I
- 7 Sehr rasch - etwas langsamer
- 8 Schnell und spielen

Makoto Ueno, piano

INTERMISSION

Fantaisie for Violin and Harp

Camille Saint-Saens
(1835-1921)

Susan Synnestvedt, violin Paula Provo, harp

Four Impressions for Winds

Alexandre Tansman
(1897-)

Prelude - Invention - Nocturne - Burlesque

Bart Feller, flute	John Thorne, flute
Lisa Messineo, oboe	Roger Wiesmeyer, oboe
Carl Jackson, clarinet	John Warren, clarinet
David McGill, bassoon	Kathleen McLean, bassoon
Ira Levin, conductor	

Pantomime (from Der Protagonist)

Kurt Weill
(1900-1950)

Lisa White, mezzo-soprano	Jeffrey Mosher, tenor
Richard Zuch, baritone	Kevin Short, bass
Michael McGuffey, trumpet	Frank Ferraro, trumpet
Carl Jackson, clarinet	John Warren, clarinet
Bart Feller, flute	John Thorne, flute
David McGill, bassoon	Kathleen McLean, bassoon
Ira Levin, conductor	

David Salness: Graduating student of David Cerone
Peter Stumpf: Graduating student of Orlando Cole
Beatrice Long: Student of Seymour Lipkin
Makoto Ueno: Student of Jorge Bolet
Susan Synnestvedt: Graduating student of David Cerone
Paula Provo: Graduating student of Marilyn Costello
Bart Feller: Graduating student of Julius Baker and John Krell
John Thorne: Student of Julius Baker and John Krell
Lisa Messineo: Graduating student of John de Lancie
Roger Wiesmeyer: Student of John de Lancie
Carl Jackson: Student of Donald Montanaro
John Warren: Student of Donald Montanaro
David McGill: Graduating student of Sol Schoenbach
Kathleen McLean: Graduating student of Sol Schoenbach
Lisa White: Student of Marianne Casiello
Jeffrey Mosher: Student of Boris Goldovsky in the Opera Department
Richard Zuch: Graduating student of Todd Duncan
Kevin Short: Student of Raquel Adonaylo
Michael McGuffey: Student of Frank Kaderabek
Frank Ferraro: Student of Frank Kaderabek
Ira Levin: Graduating student of Max Rudolf

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THE
CURTIS
INSTITUTE
OF
MUSIC

Rittenhouse Square, Philadelphia



JOHN de LANCIE, DIRECTOR

CARNEGIE RECITAL HALL

SUNDAY, FEBRUARY 3, 1985

8:30 P.M.

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Trio in C major for Violin, Franz Joseph Haydn **Cello, and Piano, H:27** (1732-1809)

Allegro - Andante - Finale: Presto

David Salness, *violin* Peter Stumpf, *cello*
Beatrice Long, *piano*

Kreisleriana (Phantasien), Op. 16 Robert Schumann (revised version, 1850) (1810-1856)

- 1 Ausserst bewegt
- 2 Sehr innig und nicht zu rasch - Intermezzo I: sehr lebhaft -
Tempo I - Intermezzo II: etwas bewegter - Tempo I
- 3 Sehr aufgeregt - Etwas langsamer - Tempo I
- 4 Sehr langsam - Bewegter - Tempo I
- 5 Sehr lebhaft
- 6 Sehr langsam - Bewegter - Tempo I
- 7 Sehr rasch - Etwas langsamer
- 8 Schnell und spielend

Makoto Ueno, *piano*

INTERMISSION

Fantasie for Violin and Harp Camille Saint-Saens (1835-1921)

Susan Synnestvedt, *violin* Paula Provo, *harp*

Four Impressions for Winds Alexandre Tansman Prelude - Invention - Nocturne - Burlesque (1897-)

Bart Feller, <i>flute</i>	John Thorne, <i>flute</i>
Lisa Messineo, <i>oboe</i>	Roger Wiesmeyer, <i>oboe</i>
Carl Jackson, <i>clarinet</i>	John Warren, <i>clarinet</i>
David McGill, <i>bassoon</i>	Kathleen McLean, <i>bassoon</i>

Ira Levin, *conductor*

Pantomime (from Der Protagonist) Kurt Weill (1900-1950)

Lisa White, <i>mezzo-soprano</i>	Jeffrey Mosher, <i>tenor</i>
Richard Zuch, <i>baritone</i>	Kevin Short, <i>bass</i>
Michael McGuffey, <i>trumpet</i>	Frank Ferraro, <i>trumpet</i>
Carl Jackson, <i>clarinet</i>	John Warren, <i>clarinet</i>
Bart Feller, <i>flute</i>	John Thorne, <i>flute</i>
David McGill, <i>bassoon</i>	Kathleen McLean, <i>bassoon</i>

Ira Levin, *conductor*

SCENARIO FOR PANTOMIME IN THE OPERA "THE PROTAGONIST"

CAST

HUSBAND (Protagonist), Tenor Jeffrey Mosher
WIFE, Baritone * Richard Zuch
FAIR YOUNG LADY, * Countertenor Lisa White
MONK, Bass * Kevin Short

* According to the tradition of the Elizabethan theatre, all female parts are to be played by men. For this performance no Countertenor was available; the part of the FAIR YOUNG LADY therefore is being sung by a Mezzo Soprano.

In theatrical performance, the PANTOMIME is to be done with grossly exaggerated, farcical gestures in a dance-like fashion. An otherwise bare rehearsal stage indicates two doors, leading to two separate houses, a street running from one to the other on the lower stage level. On the upper stage level, two separate windows - each located over the respective doors - indicate two different living quarters.

The music of the PANTOMIME is a "Theme with Variations".

THEME AND VARIATION 1 (*Andante non troppo*)

WIFE at left window implores HUSBAND to stay home. HUSBAND resists her caresses, leaves her and reappears through the door below. WIFE, overcome by grief, lays her head down on the window sill.

VARIATION 2 (*Allegro molto*)

HUSBAND returns, stops by the door at right and begins a SERENADE, addressed to the FAIR YOUNG LADY, who appears at window above. WIFE hears HUSBAND singing, looks up and -

VARIATION 3 (*Molto furioso*)

- has a fit. HUSBAND runs to the left and tries to calm WIFE, who makes threatening gestures toward other window. HUSBAND sadly sits down beside the door at right (*clarinet cadenza*).

VARIATION 4 (*Allegro molto moderato*)

HUSBAND sees MONK from afar, runs to fetch him and persuades him to visit WIFE. HUSBAND gives MONK key to his house. MONK enters, chuckling.

VARIATION 5 (*Sostenuto, Chorale*)

MONK appears next to WIFE (*Intermezzo, trumpet solo, tranquillo e dolce*). WIFE, under impression that MONK has come to hear confession, is surprised when - after some pious preliminaries - he makes amorous overtures. WIFE still resists. HUSBAND appears under LADY'S window and throws his mandolin up to her. FAIR YOUNG LADY fastens housekey to a ribbon and lets it down. HUSBAND unlocks door and reappears next to FAIR YOUNG LADY.

VARIATION 6 (*Allegro scherzando*)

From here, there begins general wooing, with WIFE slowly succumbing to MONK.

VARIATION 7 (*Poco meno mosso*)

Love duet: FAIR YOUNG LADY and HUSBAND

David Salness comes from Staten Island, New York. He is in his fourth year at Curtis, studying with **David Cerone**.

Peter Stumpf is a fourth-year student at the Institute with **Orlando Cole**. He comes from Northboro, Massachusetts.

Beatrice Long studies with **Seymour Lipkin**. In her third year at Curtis, she is from Hualien, Taiwan.

Makoto Ueno is from Muroran City in Hokkaido, Japan. He is a third-year student of **Jorge Bolet**.

A fourth-year student, **Susan Synnestvedt** is a native of Royal Oak, Michigan, and studies with **David Cerone**.

Paula Provo studies with **Marilyn Costello**. She is in her fourth year at Curtis and comes from Phoenix, Arizona.

Lisa White, a first-year student at Curtis, studies with **Marianne Casiello**. She comes from New Rochelle, New York.

Jeffrey Mosher is a second-year student with **Boris Goldovsky** in the Curtis Opera Program. He comes from Des Moines, Iowa.

Richard Zuch is a student of **Todd Duncan**. In his fourth year at Curtis, he comes from North Tonawanda, New York.

A student of **Raquel Adonaylo**, **Kevin Short** is in his first year at Curtis and is from Baltimore, Maryland.

Michael McGuffey is from Nashville, Tennessee. He is in his first year at Curtis and studies with **Frank Kaderabek**.

Frank Ferraro is in his first year at Curtis. He studies with **Frank Kaderabek** and comes from Reading, Pennsylvania.

Carl Jackson is from New York City. This is his third year at Curtis and he studies with **Donald Montanaro**.

John Warren studies with **Donald Montanaro**. He comes from Birmingham, Alabama, and is a second-year student.

A student of **Julius Baker** and **John Krell**, **Bart Feller** is in his fourth year at Curtis and comes from Great Neck, New York.

John Thorne is from Hastings-on-Hudson, New York. He is in his third year at Curtis and studies with **Julius Baker** and **John Krell**.

David McGill is a fourth-year student at the Institute. He comes from Tulsa, Oklahoma, and studies with **Sol Schoenbach**.

Kathleen McLean studies with **Sol Schoenbach**, and is in her fourth year. She comes from Saskatoon, Saskatchewan.

Ira Levin is from Highland Park, Illinois. He is in his seventh year at Curtis, having studied the piano with **Jorge Bolet** and conducting with **Max Rudolf**.



Der Protagonist, **Kurt Weill's** first opera, had its premiere performance on March 27, 1926, at the Dresden Opera House under the musical direction of **Fritz Busch**. Written in collaboration with the eminent Expressionist dramatist, **Georg Kaiser**, it was a decisive and major success for the 26-year-old composer. After the opera's Dresden premiere, almost every major opera house in Germany presented the work in repertory, until the Nazi takeover made further performances impossible.

Der Protagonist is slowly finding its way back into German opera houses, but has as yet not been performed in the United States. The excerpt on tonight's program represents the first American performance.

The opera's action takes place in Elizabethan England. A troupe of strolling players is rehearsing a comedy (done as a pantomime) which is to be presented in the evening before a Duke and his friends. All of the players are men, some of them - in the tradition of the times - taking on the women's parts. The star of this group - the Protagonist - is accompanied by his sister, whom he adores. This sister keeps a secret from him: she has a lover whom she intends to marry. Knowing how jealously her brother regards her, she is waiting for an opportune moment to reveal her situation. Finding her brother in high spirits while rehearsing the comedy, she believes this moment has come and runs off to fetch her lover. A messenger arrives and instructs the group that the Duke expects a bishop and therefore wants a serious play instead of a comedy for the evening's entertainment. The troupe starts anew, the Protagonist now playing the tragic part of a betrayed husband. The rehearsal progresses and the sister arrives just as her brother is about to stab his rival. Unaware of the change in the play's content, the sister reveals her secret and the Protagonist, confusing illusion with reality, stabs not his rival, but his sister. As she lies dead at his feet, he asks to be spared arrest until after the evening's performance. He does not want to miss the opportunity of playing his greatest part.

VARIATION 8 (*Allegro molto*)

ENSEMBLE continues ("tu, tu, tu")

On both sides, flirtations reach a climax. MONK bends over WIFE, who is leaning out of window, thus catching sight of HUSBAND, who is in similar position with FAIR YOUNG LADY. (WIFE: "You traitor!") Reverse position: FAIR YOUNG LADY bending over HUSBAND, who catches sight of WIFE. (HUSBAND: "Faithless one!")

VARIATION 9 (*Molto agitato*)

WIFE pushes MONK out of the way and threatens HUSBAND. HUSBAND points to MONK. MONK leaves and WIFE is after him, catches him and starts beating him up. MONK escapes. WIFE knocks at door to the right. HUSBAND and FAIR YOUNG LADY are in an embrace and jeer at WIFE. WIFE becomes docile and implores HUSBAND to come home. HUSBAND points to FAIR YOUNG LADY, whom he wants to take along. WIFE agrees. HUSBAND and FAIR YOUNG LADY leave window and re-enter through door. HUSBAND kisses both WIFE and FAIR YOUNG LADY in turn, then lingers in long embrace with WIFE (FAIR YOUNG LADY is jealous). Then he embraces FAIR YOUNG LADY (WIFE waits patiently).

FINALE (*Tempo di Cancan*)

MONK reappears to claim his "rights" to WIFE. Both HUSBAND and WIFE chase him, beat him up and scare him off. (*Presto*). HUSBAND sends both WIFE and FAIR YOUNG LADY back to their respective windows. Running back and forth between two windows, HUSBAND throws kisses to both women.

MONK (out of character) addresses the audience:

"The villain got his beating,

lovers their kisses.

Would you say the actors

have earned an honest meal?"

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efreim Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years students have come from virtually every country in the world to develop their talents at Curtis. At present nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately seventy. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Monday 4 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-SECOND STUDENT RECITAL

I

Concerto for Violin in E minor, Op. 64
Allegro molto appassionata
Andante
Allegro molto vivace

Felix Mendelssohn
(1809-1847)

Pyinah Chcn, violin
Joanne Pearce, piano

II

Carnaval, Op. 9

Préambule - Pierrot - Arlequin - Valse noble - Eusebius -
Florestan - Coquette - Réplique - Papillons - Lettres dansant -
Chiarina - Chopin - Estrella - Reconnaissance - Pantalon et Columbine -
Paganini - Aveu - Promenade - Phaua - Marche des Davidbündler contre
les Philistines

Robert Schumann
(1810-1856)

Yang-Sook Lee, piano

INTERMISSION

III

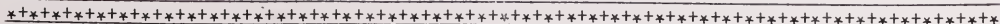
Quintet for Strings in G major, Op. 77
Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai

Antonin Dvorak
(1841-1904)

Michi Sugiura, violin Karen Sanders, viola
Annalee Patipatanakoon, violin Marina Hoover, cello
Timothy Baker Cobb, doublebass

Pyinah Chcn: Student of David Cerone and Yumi Ninomiya Scott
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Yang-Sook Lee: Student of Gary Graffman
Michi Sugiura: Graduating student of Yumi Ninomiya Scott and Arnold Steinhardt
Annalee Patipatanakoon: Graduating student of Aaron Rosand
Karen Sanders: Student of Michael Tree
Marina Hoover: Student of David Soyer
Timothy Baker Cobb: Graduating student of Roger Scott

Felix Galimir prepared the Dvorak



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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Wednesday 6 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-THIRD STUDENT RECITAL

I

Duet in A major for Flute and Viola
Largo - Allegro - Largo - Vivace

Georg Philipp Telemann
(1681-1767)

David Fedele, flute Lisa Ponton, viola

II

Trio for Violin, Piano, and Cello
in C minor, Op. 1, No. 3

Ludwig van Beethoven
(1770-1827)

Allegro con brio - Andante cantabile con variazioni -
Menuetto: quasi allegro - Finale: prestissimo

Aimee Kreston, violin Diana Fish, cello
Yang-Sook Lee, piano

III

Prelude, Recitativ, et Variations, Op. 3
for Flute, Viola, and Piano

Maurice Durufle
(1902-)

David Fedele, flute Scott Wagner, viola
Predrag Muzijevic, piano

David Fedele: Student of Julius Baker and John Krell

Lisa Ponton: Student of Joseph de Pasquale

Aimee Kreston: Student of David Cerone and Yumi Ninomiya Scott

Diana Fish: Student of Orlando Cole

Yang-Sook Lee: Student of Gary Graffman

Scott Wagner: Student of Joseph de Pasquale

Predrag Muzijevic: Student of Dr. Vladimir Sokoloff

Ford Lallerstedt prepared the Telemann

Felix Galimir prepared the Beethoven

Karen Tuttle prepared the Durufle

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

CURTIS INSTITUTE OF MUSIC

present a Student Recital

Wednesday February 6, 1985

12:15 P. M.

PROGRAM

I

Divertimento for Cello and Piano

Haydn-Piatigorsky
(1732-1809)

Adagio - Menuet:Trio - Allegro di molto

II

Sonata in C for Cello and Piano Opus 65

Benjamin Britten
(1913-1976)

Dialogo - Scherzo-pizzicato - Elegia - Marcia - Moto Perpetuo

Larry Figg - Cello

Catherine Schneider - Piano

III

Chansons de Bilitis

Claude Debussy
(1862-1918)

La Flute de Pan - La Chevelure - Le Tombeau des Naiades

Shir Ahava

Hageshem

Shir Eres Le Buvati

Hasha'On a' Yif

Marc Lavry

P. Ben Haim
(1897-1983)

Klopslied

Buddy on the Nightshift

Kurt Weill

(1900-1950)

Lisa White - Soprano

Eytan Pessen - piano

Dr. Vladimir Sokoloff, Director of Concert Programs
John de Lancie, Director of the Curtis Institute of Music

NO SMOKING PLEASE



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 8 February 1985 at 8:00pm

WILLIAM SMITH, conductor
Symphony Orchestra
of the
Curtis Institute of Music

GRADUATING STUDENT SOLOISTS

Concerto for Bassoon and Orchestra Antonio Vivaldi
in B^b major, F:VIII, No. 35 (1678-1741)
Allegro non molto - Largo - Allegro

Kathleen McLean, bassoon

Concerto for Alto Trombone and Johann Georg Albrechtsberger
Orchestra in B^b major (1736-1809)
Allegro moderato - Andante - Allegro moderato

Christopher Dudley, trombone

Concerto for Harp and Orchestra in B^b major George Frederick Handel
Andante, Allegro - Larghetto - Allegro moderato (1685-1750)

Paula Provo, harp

INTERMISSION

Nocturnes and Dances for Percussion David Loeb
Moderato - Allegro giocoso - Moderato - Allegro (1939-)

Kenneth Every, percussion

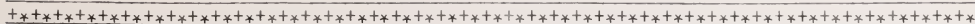
Concerto for Bass Trombone and Orchestra (1962) Robert A. Spillman
Allegro - Vivace - Andante

Blair Bollinger, bass trombone

Variations on a Rococo Theme, Op. 33, Peter Tchaikovsky
for Cello and Orchestra (1840-1893)

Lawrence Figg, cello

Kathleen McLean: Graduating student of Sol Schoenbach
Christopher Dudley: Graduating student of Glenn Dodson
Paula Provo: Graduating student of Marilyn Costello
Kenneth Every: Graduating student of Gerald Carlyss
Blair Bollinger: Graduating student of Glenn Dodson and Charles Vernon.
Lawrence Figg: Graduating student of Orlando Cole



THE ORCHESTRA

VIOLINS

Jun-Ching Lin
Alexander Simionescu
Suzanne Gilman
Lee-Chin Siow
Charles Wetherbee
Iwao Furusawa
Paul Roby
Bonnie Bewick

Suzanne Leon
Amy Kinney
Xiao-Fu Zhou
Ghislaine Fleischmann
Sigrun Edvaldsdottir
Hui-Fang Chen
Scott St. John

Violas

Michaela Kemp
Andre Roy
Scott Wagner
Kelly Shanafelt
Paul Cortese
Scott Ligocki

CELLOS

James Cooper
Diana Fish
Emmanuel Feldman
Marina Hoover
Sharon Mautner

DOUBLEBASSES

William Tilley
Steven Zeserman

CEMBALO

Vivaldi: Angelo Rosati
Handel: Barbara Yahr

PIANO

Ruth Butterfield

FLUTES

Handel: Claudia Walker, David Fedele
Spillman: David Fedele, Claudia Walker
Tchaikovsky: Claudia Walker, David Fedele

OBOES

Spillman: Roger Wiesmeyer, Jennifer Kuhns
Tchaikovsky: Roger Wiesmeyer, Jennifer Kuhns

CLARINETS

Spillman: Dennis Strawley, Nicola Everton
Tchaikovsky: Nicola Everton, Dennis Strawley

BASSOONS

Vivaldi: David McGill
Handel: Gerald Alleva
Spillman: Mark Smith, Gerald Alleva
Tchaikovsky: Gerald Alleva, Mark Smith

HORNS

Spillman: Susan Carroll, Michael Motise, Anne Bonnycastle
Ellen Dinwiddie
Tchaikovsky: Michael Motise, Ellen Dinwiddie

TRUMPETS

Frank Ferraro, John Arquillo

TROMBONES

Richard Stout, William Chang

TUBA

Matthew Good

HARP

Anne Preucil

PERCUSSION

David DePeters, Kenneth Every,
Charles Ross, Patrick Shrieves

ORCHESTRA LIBRARIAN

Dr Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 11 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCEPT SERIES

TWENTY-FOURTH STUDENT RECITAL

I

Sei Ariette

Vincenzo Bellini
(1801-1835)

1 Malinconia, Ninfa gentile 2 Vanne, o rosa fortunata
3 Bella ilice, che d'amore 4 Almen se non poss'io
5 Per pietà, bell'idol mio 6 Ma rendi pur contento

Katherine Turner, soprano
Catherine Schneider, piano

Lo! Here the Gentle Lark

Sir Henry R. Bishop
(1786-1855)

Katherine Turner, soprano
Bart Feller, flute
Catherine Schneider, piano

II

Four Ballades, Op. 10 (1854)

Johannes Brahms
(1833-1897)

Andante - Andante - Intermezzo - Andante con moto

Hungarian Rhapsody No. 12 (1852)

Franz Liszt
(1811-1886)

Kathy Chi, piano

INTERMISSION

III

O King (1967)

Luciano Berio
(1925-)

Katherine Turner, soprano
Bart Feller, flute Lawrence Figg, cello
Carl Jackson, clarinet David Salness, violin
Catherine Schneider, piano Paul Brantley, conductor

IV

Serenade No. 12 in C minor, K. 388

Wolfgang Amadeus Mozart
(1756-1791)

Allegro - Andante - Menuetto - Allegro

Betsy Starr, oboe Shelley Showers, horn
Roger Wiesmeyer, oboe Susan Carroll, horn
Carl Jackson, clarinet David McGill, bassoon
John Warren, clarinet Kathleen McLean, bassoon

Katherine Turner: Student in the Opera Department with Boris Goldovsky
Catherine Schneider: Student of Dr. Vladimir Sokoloff
Bart Feller: Graduating student of Julius Baker and John Krell
Kathy Chi: Student of Seymour Lipkin
Carl Jackson: Student of Donald Montanaro
Lawrence Figg: Graduating student of Orlando Cole
David Salness: Graduating student of David Cerone
Paul Brantley: Student of David Loebe
Betsy Starr: Graduating student of John de Lancie
Roger Wiesmeyer: Student of John de Lancie
John Warren: Student of Donald Montanaro
Shelley Showers: Graduating student of Myron Bloom
Susan Carroll: Graduating student of Myron Bloom
David McGill: Graduating student of Sol Schoenbach
Kathleen McLean: Graduating student of Sol Schoenbach

John Minsker prepared the Mozart

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 13 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-FIFTH STUDENT RECITAL

BACH-HANDEL TRICENTENNIAL COMMEMORATIVE

Concerto Grosso for Two Violins, Cello,
and Orchestra in D major, Opus 6, No. 5
(Larghetto e staccato) - Allegro - Presto -
Largo - Allegro - Menuet: un poco larghetto

George Frideric Handel
(1685-1759)

Mitchell Newman, violin Nicholas Kitchen, violin
Lawrence Figg, cello

Aria: "Doch weichet, ihr tollen"
(from Cantata No. 8)

Johann Sebastian Bach
(1685-1750)

Richard Zuch, baritone
Bart Feller, flute

Concerto for Cembalo and Orchestra
in F major, Op. 4, No. 5
(improvised fantasia) - Larghetto - Allegro -
Alla Siciliana - Presto

Handel

Ford Lallerstedt, cembalo

INTERMISSION

Two Arias for Baritone, Flute, and Orchestra
"Achzen und erbärmlich Weinen" from Cantata No. 13
"Lass, O Welt, mich aus Verachtung" from Cantata No. 123

Bach

Richard Zuch, baritone
Bart Feller, flute Karen Meier, cello

Concerto in C minor for Violin, Oboe, and Orchestra, S. 1060
Allegro - Adagio - Allegro

Bach

Mitchell Newman, violin Roger Wiesmeyer, oboe

Program directed by Ford Lallerstedt

THE ORCHESTRA

VIOLINS

Mitchell Newman
Pyinah Chon
Suzanne Gilman
Harvey DeSouza
Nicholas Kitchin
Charles Wetherbee
David Niwa
Julie Triquet

VIOLAS

Lisa Ponton
Michaela Kemp
Kelly Shanafelt

CELLOS
Lawrence Figg
Karen Meier

DOUBLEBASS

William Tilley

OBOES

Roger Wiesmeyer
Jennifer Kuhns

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

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Howard Kornblum, Concert Division Director

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 15 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-SIXTH STUDENT RECITAL

I

Sonata No. 1 in G minor for Violin Alone, S 1001
Adagio - Fuga: Allegro - Siciliano - Presto

Johann Sebastian Bach
(1685-1750)

Pyinah Chon, violin

II

French Overture (Partita) in B minor, S 831
Overture - Courante - Gavottes 1 & 2 - Passepieds 1 & 2 -
Sarabande - Bourees 1 & 2 - Gigue - Echo

Bach

Beatrice Long, piano

INTERMISSION

III

Sonatine for Bassoon and Piano

Alexandre Tansman
(1897-)

Allegro con moto - Aria: Largo cantabile - Scherzo: Presto

Mark Smith, bassoon
Joanne Pearce, piano

IV

Divertimento for Cello and Piano
Adagio - Menuet & Trio - Allegro molto

Franz Joseph Haydn/Gregor Piatigorsky
(1732-1809) (1903-1976)

Sonata for Cello and Piano in C major
Dialogo - Scherzo pizzicato -
Elegia - Marcia - Moto perpetuo

Benjamin Britten
(1913-1976)

Lawrence Figg, cello
Catherine Schneider, piano

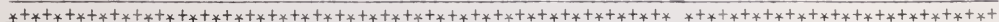
V

Sonata for Flute and Piano, Op. 14

Robert Muczynski
(1929-)

Allegro deciso - Scherzo - Andante - Allegro con moto

David Fedele, flute
Elizabeth Manus, piano



Pyinah Chon: Student of David Cerone and Yumi Ninomiya Scott
Beatrice Long: Student of Seymour Lipkin
Mark Smith: Student of Sol Schoenbach
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Lawrence Figg: Graduating student of Orlando Cole
Catherine Schneider: Student of Dr. Vladimir Sokoloff
David Fedele: Student of Julius Baker and John Krell
Elizabeth Manus: Student of Dr. Vladimir Sokoloff

Dr. Vladimir Sokoloff prepared the Haydn and the Britten

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 18 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-SEVENTH STUDENT RECITAL

MUSIC OF THE CURTIS INSTITUTE COMPOSITION STUDENTS

I

Eulogy, for Orchestra (1985)
Voice of the Toys - Portraits

William Coble
(1959-)

William Coble, conductor

II

Interlude for Strings and Winds (1982)

Gregory Hall
(1959-)

Barbara Yahr, conductor

III

Divertimento Concertante
for Piano and Orchestra (1984)

James Helgeson
(1966-)

Anthony Padilla, piano
Mark Smith, conductor

INTERMISSION

IV

Four Movements from Tithings (1933)
I Invocation II Vigil
III Verset IV Branle

Paul Brantley
(1961-)

Paul Brantley, conductor

V

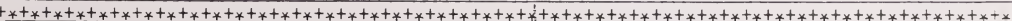
Five Sonnets of Edna St. Vincent Millay (1984)

Clark Griffith
(1964-)

Judith Pannill, soprano
Barbara Yahr, conductor

William Coble: Student of Ned Rorem
Gregory Hall: Student of Ned Rorem
Barbara Yahr: Student of Max Rudolf
James Helgeson: Student of Ned Rorem
Anthony Padilla: Student of Jorge Bolet
Mark Smith: Student of Max Rudolf
Paul Brantley: Student of David Loeb
Clark Griffith: Student of David Loeb
Judith Pannill: Student of Raquel Adonaylo

These works are being premiered this evening.



THE ORCHESTRA

The orchestra this evening is split into two configurations. Orchestra I performs the works by William Coble, Gregory Hall, and James Helgeson. Orchestra II does the works by Paul Brantley and Clark Griffith.

VIOLINS

Orch I

Susan Synnestvedt
Suzanne Leon
Michi Sugiyra
Alexander Simionescu
Vesna Stankovic
David Niwa
Lee-Chin Siow
Iwao Furusawa
Bonnie Bewick

Jun-Ching Lin
Aimee Kreston
Amy Kinney
Jennifer Ross
Gloria Justen
Keun-Ah Park
Hui-Fang Chen
Scott St. John

Orch II

Mitchell Newman
David Salness
Ivan Chan
Suzanne Gilman
Pyinah Chon
Annalee Patipatanakoon
Charles Wehterbee
Paul Roby

Nicholas Kitchen
Yayoi Numazawa
Julie Triquet
Xiao-Fu Zhou
Paul Pesthy
Harvey DeSouza
Ghislaine Fleischmann
Sigrun Edvaldsdottir

DOUBLEBASSES

Orch I

Leigh Mesh
Steven Zeserman
Joelle Fancher

(David Salness is concertmaster for Brantley)
(Mitchell Newman is concertmaster for Griffith)

VIOLAS

Orch I

Nancy Thomas
Andre Roy
Scott Wagner
Lisa Ponton
Anibal Dos Santos
Susan Gulkis

Orch II

Michaela Kemp
Belinda Reuning
Kelly Shanafelt
Paul Cortese
Scott Ligocki
Karen Sanders

CELLOS

Orch I

Eva Leininger
James Cooper
Xiao-Lan Wang
Karen Meier
Emmanuel Feldman
Marina Hoover
Wendy Sutter

Orch II

Peter Stumpf
Lawrence Figg
Pegsoon Whang
Diana Fish
Yee-Sun Kim
Sharon Mautner

DOUBLEBASSES

Orch II

William Tilley
Michael Steer
John Moore

FLUTES

Bart Feller 4-5

David Fedele 2
John Thorne 1-3
Claudia Walker

OBOES

Jennifer Kuhns
Lisa Messineo 1-3
Andrea Plesnarski 2
Betsy Starr 4
Roger Wiesmeyer 5

CLARINET

Nicola Everton 4
Carl Jackson 1-3
Dennis Strawley 2
John Warren 5

BASSOONS

Gerald Allewa
David McGill 1-2-3
Kathleen McLean 4-5
Mark Smith
Mark Timmerman

HORNS

Lori Amada 1
Anne Bonnycastle
Susan Carroll 5
Ellen Dinwiddie
Michael Motise
Shelley Showers 3
N. Martin Tipton 4

TRUMPETS

John Arquillo
Frank Ferraro 1-3
Christopher Hendricks
Michael McGuffey 4-5

TROMBONES

Blair Bollinger (bass)
Ki-Ho Chang
Christopher Dudley 1-3
Richard Stout 5

PERCUSSION

David DePeters 1-3
Kenneth Every 1-3
Charles Ross 4-5
Patrick Shrieves 4-5

HARP

Anne Preucil 5
Paula Provo 4
Julia Umbrico 1

KEYBOARDS

Joanne Pearce 4
Thomas Sauer 4
Robert Spano 1

PRINCIPALS

1 Coble
2 Hall
3 Helgeson
4 Brantley
5 Griffith

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

TUBA

Matthew Good

ORCHESTRA MANAGER

Richard Zuch

Philadelphia Museum of Art

Performances

CURTIS CONCERTS AT THE MUSEUM

Philadelphia Museum of Art
Van Pelt Auditorium
Wednesday, February 20, 1985
12:00 noon

Sueng-Hee Hyun, piano

PROGRAM

Sonata, Opus 109 L. van Beethoven
Vivace, ma non troppo
Prestissimo
Andante molto cantabile ed espressivo

Symphonic Etudes and Variations. R. Schumann

SUENG-HEE HYUN is a native of Seoul, Korea. She began studying the piano at the age of six. After appearing with the Seoul Symphony Orchestra and winning major competitions she came to the United States to study at the Curtis Institute of Music.

Since her acceptance at the Institute to study with Mrs. Eleanor Sokoloff she has won the Chopin Young Pianist's Competition, the Bach International Competition and second prize winner at the Young Musicians Foundation Debut Competition. She appeared in "Artists of Tomorrow" sponsored by the Steinway Piano Company, Brahms Festival at Wolftrap. She also gave recitals sponsored by the Musical Fund Society, Birmingham Music Club in Alabama. She was the soloist with the Curtis Symphony Orchestra under the direction of Rafael Frubeck de Burgos at the Academy of Music, and just last month under William Smith's direction. She toured France last summer as a member of "Curtis Chamber Music European Tour" where she performed solo works. She has performed in "Mozart on the Square" in 1982, 1983. She is graduating from the Curtis Institute of Music this May.

Curtis Institute of Music
John De Lancie, Director
Vladimir Sokoloff, Director
Concert Programs

Philadelphia Museum of Art
Robert Montgomery Scott, President
Anne d'Harnoncourt, Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 20 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-EIGHTH STUDENT RECITAL

I

Duo No. 1 in G major for Violin and Viola, K. 423 Wolfgang Amadeus Mozart
Allegro - Adagio - Rondo: Allegro (1756-1791)

Ghislaine Fleischmann, violin Susan Gulkis, viola

II

Trois chansons de Bilitis Claude Debussy
1 La flute de Pan 2 La chevelure 3 Le tombeau des naiades (1862-1918)

Shir Ahava Marc Lavry
(1903-1967)

Shir Eres le Buvati Paul Ben-Haim
Hageshem (1897-1983)
Hasha 'on a'Yif
Ru'ach, Ru'ach

Lisa White, soprano
Eytan Pessen, piano

III

Suite for Flute and Piano Claude Bolling
Baroque and Blue (1930-)
Sentimentale
Javanaise
Fudace

Bart Feller, flute Joanne Pearce, piano
John Moore, doublebass Kenneth Every, drums

Ghislaine Fleischmann: Student of Jaime Laredo and Yumi Ninomiya Scott

Susan Gulkis: Student of Michael Tree

Lisa White: Student of Marianne Casiello

Eytan Pessen: Student of Dr. Vladimir Sokoloff

Bart Feller: Graduating student of Julius Baker and John Krell

Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff

John Moore: Student of Roger Scott

Kenneth Every: Graduating student of Gerald Carlyss

Karen Tuttle prepared the Mozart

PLEASE NOTE: There is no concert at Curtis on Tuesday 26 February. The listing in our
monthly schedule is erroneous.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 22 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

TWENTY-NINTH STUDENT RECITAL

I

Quintet in E^b major for Horn,
Violin, Two Violas, and Cello, K. 407
Allegro - Andante - Rondo

Wolfgang Amadeus Mozart
(1756-1791)

Ellen Dinwiddie, horn
Bonnie Bewick, violin Kelly Shanafelt, viola
Michaela Kemp, viola James Cooper III, cello

II

String Quartet No. 3 (1927)
Prima parte: moderato
Seconda parte: allegro
Ricapitolazione della prima parte: moderato
Coda: allegro molto

Bela Bartok
(1881-1945)

Mitchell Newman, violin Paul Cortese
Suzanne Leon, violin Karen Meier, cello

III

Suite for Flute and Piano
Baroque and Blue
Sentimentale
Javanaise
Fugace

Claude Bolling
(1930-)

Bart Feller, flute Joanne Pearce, piano
John Moore, doublebass Kenneth Every, drums

Ellen Dinwiddie: Student of Myron Bloom
Bonnie Bewick: Student of David Cerone
Michaela Kemp: Student of Joseph de Pasquale
Kelly Shanafelt: Student of Joseph de Pasquale
James Cooper III: Graduating student of David Soyer
Mitchell Newman: Graduating student of David Cerone and Yumi Ninomiya Scott
Suzanne Leon: Graduating student of Szymon Goldberg
Paul Cortese: Student of Joseph de Pasquale
Karen Meier: Student of Orlando Cole
Bart Feller: Graduating student of Julius Baker and John Krell
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
John Moore: Student of Roger Scott
Kenneth Every: Graduating student of Gerald Carlyss

Felix Galimir prepared the Mozart and the Bartok



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Studio IJJ Sixty-first Season 1984-1985
Monday 25 February 1985 at 8:00pm

THE CURTIS OPERA DEPARTMENT
Boris Goldovsky, Director
presents

AN EVENING OF OPERA SCENES

The Merry Wives of Windsor

Otto Nicciss
(1810-1849)

Act I, scene 1

Mrs. Ford

Katherine Turner

Mrs. Page

Caroline Thomas

Faust

Charles Gounod
(1818-1893)

Act I, scenes 1 & 2

Faust

David Crawford

Mephistopheles

Kevin Short

La Gioconda

Amilcare Ponchielli
(1834-1896)

Act II, scene

Gioconda

Charmaine McGilvary

Laura

Caroline Thomas

La Traviata

Giuseppe Verdi
(1813-1901)

Act III, scene

Violetta

Judith Pannill

Annina

Beth MacLeod

Alfredo

Jeffrey Mosher

INTERMISSION

Die Fledermaus

Johann Strauss
(1825-1899)

Act II, scene

Rosalinda

Sarah Woodcock

Eisenstein

David Crawford

Werther

Jules Massenet
(1842-1912)

Act III, scene

Sophie

Judith Pannill

Charlotte

Guoda Puzinauskas

Werther

Jeffrey Mosher -

Act IV, scene

Charlotte

Beth MacLeod

Werther

David Crawford

Sophie

Judith Pannill

Staged and Directed by Richard Crittenden
Musical direction by Kathleen Scott

THE CURTIS OPERA DEPARTMENT

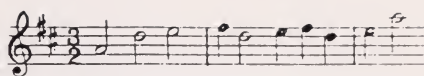
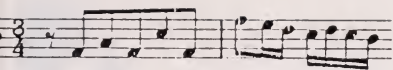
Boris Goldovsky, director
Fredric Popper, Coach and Assistant to the Director
Richard Crittenden, Stage Director
Kathleen Scott, Coach and Coordinator of Opera Activities
Leo Van Witsen, Costumes
Marcien Bazell, Make-up

REHEARSAL PIANISTS

Ruth Butterfield
Kyung Joo Min
Eytan Pessen

Katherine Turner, Caroline Thomas, David Crawford, Charmaine McGilvary, Beth MacLeod, Jeffrey Mosher, Sarah Woodcock, and Guoda Puzinauskas are students of the Curtis Opera Department with Mr. Goldovsky.

Kevin Short and Judith Pannill are students of Raquel Adonaylo.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 27 February 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTIETH STUDENT RECITAL

I

Passacaglia for Violin and Viola

Georg Friedrich Handel-Johan Halvorsen
(1685-1759) (1864-1935)

Bonnie Bewick, violin Kelly Shanafelt, viola

II

"Arpeggione" Sonata in A minor
Allegro moderato - Adagio - Allegretto

Franz Schubert
(1797-1828)

Timothy Baker Cobb, doublebass
Catherine Schneider, piano

III

Sonata for Violin and Piano in G minor "Devil's Trill"
(edited by Fritz Kreisler)
Larghetto - Allegro energico -
Grave - Allegro assai - Grave - Allegro assai

Giuseppe Tartini
(1692-1770)

Slavonic Dance No. 1 in G minor
Slavonic Dance No. 2 in E minor
(transcribed by Fritz Kreisler)

Antonin Dvorak
(1841-1904)

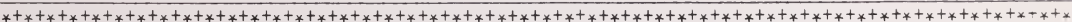
Scherzo-Tarentelle in G minor, Op. 16

Henri Wieniawski
(1838-1880)

Suzanne Lai Leon, violin
Joanne Pearce, piano

Bonnie Bewick: Student of David Cerone
Kelly Shanafelt: Student of Joseph de Pasquale
Timothy Baker Cobb: Graduating student of Roger Scott
Catherine Schneider: Student of Dr. Vladimir Sokoloff
Suzanne Lai Leon: Graduating student of Szymon Goldberg
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff

David Cerone prepared the Handel-Halvorsen



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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC
ALUMNI ASSOCIATION, DISTRICT IV

presents

SONI VENTORUM WIND QUINTET

Arthur Grossman, bassoon
Laila Storch, oboe
Felix Skowronek, flute
David Kappy, horn
William McColl, clarinet

Thursday, February 28, 1985 at 8 P.M.

[Adagio und Allegro, mechanical organ, K.594, F minor. Adagio; arr.]¹ W.A. Mozart
(1756-1791)

PROGRAM

¹In memory of Efrem Zimbalist, 1889-1985.

Quintet in E minor, Op. 67, No. 2

Franz Danzi
(1763-1826)

Allegro vivo

Larghetto

Minuetto: Allegretto

Allegretto

"La cheminée du Roi René" (1939)

Darius Milhaud
(1892-1974)

Cortège

Aubade

Jongleurs

La Maousinglade

Joutes sur l'arc

Chasse à Valabre

Madrigal-Nocturne

Kleine Kammermusik, Op. 24, No. 2 (1922)

Paul Hindemith
(1895-1963)

Playful, moderately fast

Walz, very soft throughout

Placid and simple

Rapid

Very lively

INTERMISSION

(over)

Straws; for flute and bassoon

William O. Smith
(1926-)

Quintet, Op. 43 (1922)

Carl Nielsen

Allegro ben moderato

(1865-1931)

Menuett

Praeludium: Adagio, Tema

con variation

The following works from tonight's program have been recorded
by Soni Ventorum:

Danzi Quintet

Musical Heritage Society #4621

Smith--Straws

Crystal Records #S351

Nielsen Quintet

Musical Heritage Society #7132
(to be released April 1985)

CURTIS HALL

1726 LOCUST STREET

PHILADELPHIA

The Soni Ventorum Wind Quintet was formed in 1961 when Pablo Casals invited its members to become the woodwind faculty of his newly-formed Conservatory of Music of Puerto Rico. While there, the ensemble participated in the Casals Festival and began their impressive recording career. In 1968, the University of Washington brought the group to Seattle where they have been in residence ever since. After winning the Silver Medal in the 1972 Villa-Lobos Competition and Festival in Rio de Janeiro, Soni Ventorum embarked on three tours of Central and South America. Extensive tours of Europe followed, all sponsored by the U.S. Department of State. The Quintet has recorded on the Lyricord, Desto, Ravenna, Musical Heritage Society, Crystal and Laurel labels



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 1 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-FIRST STUDENT RECITAL

I

Partita No. 2 in D minor for Violin Alone, S 1004
Allemande - Corrente -
Sarabanda - Giga - Chaconne

Johann Sebastian Bach
(1685-1750)

Annalee Patipatanakoon, violin

II

Trauermusik (Funeral Music)

Paul Hindemith
(1895-1963)

Asturiana

Manuel de Falla
(1876-1946)

Nana

(from Seven Popular Spanish Songs,
arranged by Hershy Kay)

Liebesleid (Love's Sorrow)

Fritz Kreisler
(1875-1962)

Paul Cortese, viola
Eytan Pessen, piano

III

"Dido's Lament" from Dido and Aeneas

Henry Purcell
(1659-1695)

"Cruda sorte" from L'Italiana in Algeri

Gioacchino Rossini
(1792-1868)

"O mio Fernando" from La Favorita

Gaetano Donizetti
(1797-1848)

Velvet Shoes

Randall Thompson
(1899-1984)

(This performance is dedicated to the memory of Mr. Thompson
who was Director of The Curtis Institute of Music, 1939-1941)

The Pasture

Charles Naginski
(1909-1940)

When I Have Sung My Songs to You

Ernest Charles
(1895-1984)

I Want Jesus to Walk With Me

Edward Boatner

Caroline Thomas, mezzo-soprano
Eytan Pessen, piano

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Annalee Patipatanakoon: Graduating student of Aaron Rosand

Paul Cortese: Student of Joseph de Pasquale

Eytan Pessen: Student of Dr. Vladimir Sokoloff

Caroline Thomas: Student in the Opera Department with Boris Goldovsky

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Howard Kornblum, Concert Division Director



Curtis Institute of Music

PROGRAM

Wednesday, March 6th, 1985, 12:15 P.M.
Federal Reserve Bank of Philadelphia.

BALLADE in A Flat Major
Opus 47

Frederic Chopin

Hugh Sung, Piano

CONCERTO for Violin
in A Minoropus 53

Antonin Dvorak

Allegro ma non troppo; Adagio ma non troppo;
Allegro giocoso, ma non troppo

Sigrun Edvaldsdottir, Violin
Hugh Sung, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs
John de Lancie, Director of the Curtis Institute of Music

Next Curtis Concert

April 3, 1985

Statement of Work

2000-2001

1. Project Name

2. Project Manager

3. Project Sponsor

4. Project Start Date

5. Project End Date

6. Project Budget

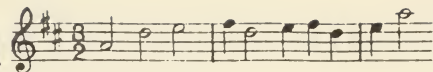
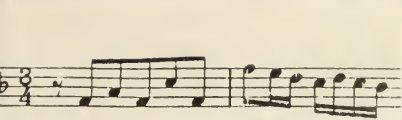
7. Project Location

8. Project Status

9. Project Description

10. Project Objectives

11. Project Deliverables



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Tuesday 12 March 1985 at 8:00pm

THE CURTIS FACULTY SERIES

JORGE BOLET

Twelve Preludes

Claude Debussy
(1862-1918)

Danseuses de Delphes
La Puerta del Vino
Bruyères
La Sérénade interrompue
Ce qu'a vu le vent d'Ouest
Minstrels
Ondine
Général Lavine-eccentric
La Fille aux cheveux de lin
La Danse de Puck
La Terrasse des audiences du clair de lune
Feux d'artifice

INTERMISSION

Twenty-four Preludes, Op. 28

Frederic Chopin
(1810-1849)

- | | |
|------------------------------------|--------------------------------------|
| 1 in C major: agitato | 13 in F-sharp major: lento |
| 2 in A minor: lento | 14 in E-flat minor: allegro |
| 3 in G major: vivace | 15 in D-flat major: sostenuto |
| 4 in E minor: largo | 16 in B-flat minor: presto con fuoco |
| 5 in D major: allegro molto | 17 in A-flat major: allegretto |
| 6 in B minor: lento assai | 18 in F-minor: allegretto molto |
| 7 in A major: andantino | 19 in E-flat major: allegretto |
| 8 in F-sharp minor: molto agitato | 20 in C-minor: largo |
| 9 in E major: largo | 21 in B-flat major: cantabile |
| 10 in C-sharp minor: allegro molto | 22 in G-minor: molto agitato |
| 11 in B major: vivace | 23 in F major: moderato |
| 12 in G-sharp minor: presto | 24 in D minor: allegro appassionato |

ENCORES:

Jorge Bolet

Nocturne, op.48, no.2.

Chopin

Funérailles. [In memory of Eugene Ormandy,
1899-1985]

Franz Liszt
(1811-1886)

Mr. Bolet plays the Baldwin piano.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 13 March 1985 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

THIRTY-SECOND STUDENT RECITAL

I

Suite No. 5 in C minor for Viola Alone, S 1011

Johann Sebastian Bach

Prelude - Allemande - Courante -

(1685-1750)

Sarabande - Gavotte I - Gavotte II - Gigue

Karen Elaine Sanders, viola

II

Sonata for Violin Alone (1979)

Michael Pepa

Preludio - Fughetta - Cantilena - Gusle - Finale

(1939-)

Caprice No. 13, Op. 1

Niccolo Paganini

(1784-1840)

Scott St. John, violin

INTERMISSION

III

Sonata No. 2 in B^b minor, Op. 35

Frederick Chopin

Grave - Doppio movimento

(1810-1849)

Scherzo

Marche funebre

Finale: presto

Two Legends

Franz Liszt

St. Francis Preaching to the Birds

(1811-1886)

St. Francis Walking on the Waves

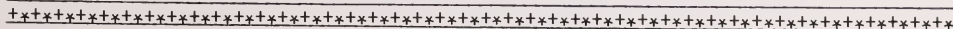
Kathryn Selby, piano

Karen Elaine Sanders: Student of Michael Tree

Scott St. John: Student of David Cerone

Kathryn Selby: Graduating student of Mieczyslaw Horszowski

Michael Pepa's sonata receives its world premiere this evening.





THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 15 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-THIRD STUDENT RECITAL

I

"Seele, deine Spezereien" Johann Sebastian Bach
(From the Easter Oratorio: Kommt, eilet und laufet) (1685-1750)

Katherine Turner, soprano
Bart Feller, flute Catherine Schneider, harpsichord
Lawrence Figg, cello William Tilley, doublebass

II

Wie Melodien zieht es mir Johannes Brahms
Die Mainacht (1833-1897)
Sonntag

Sarah Macy Woodcock, soprano
Catherine Schneider, piano

III

Die Soldatenbraut Robert Schumann
Der Nussbaum (1810-1856)
Wenn durch die Piazzetta
Frühlingsnacht
Mondnacht

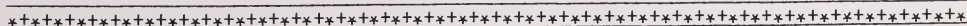
Katherine Turner, soprano
Catherine Schneider, piano

IV

Erste Begegnung Schumann
Liebesgram
Botschaft

Katherine Turner, soprano Lisa White, mezzo-soprano
Catherine Schneider, piano

Katherine Turner: Student with Mr. Goldovsky in the Opera Department
Catherine Schneider: Student of Dr. Vladimir Sokoloff
Sarah Macy Woodcock: Student with Mr. Goldovsky in the Opera Department
Bart Feller: Graduating student of Julius Baker and John Krell
Lawrence Figg: Graduating student of Orlando Cole
William Tilley: Student of Roger Scott
Lisa White: Student of Marianne Casiello



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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 18 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-FOURTH STUDENT RECITAL

I

Quartet for Strings in B^b major, K. 589

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Larghetto

Menuetto: moderato

Allegro assai

David Niwa, violin Anibal Dos Santos, viola
Xiao-Fu Zhou, violin James Julius Cooper III, cello

II

Concerto No. 2 for Violin in D minor, Op. 44

Max Bruch

(1838-1920)

Adagio ma non troppo

Recitativo: allegro moderato

Finale: allegro molto

Scott St. John, violin
Eric Zivian, piano

III

Sonata for Violin and Piano in G minor "Devil's Trill" Giuseppe Tartini
(arr. by Fritz Kreisler) (1692-1770)

Larghetto

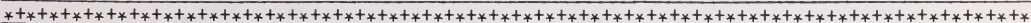
Allegro energico

Grave - Allegro assai - Grave - Allegro assai

Vesna Stankovic, violin
Predrag Muzijevic, piano

David Niwa: Student of Aaron Rosand
Xiao-Fu Zhou: Student of Jascha Brodsky and Arnold Steinhardt
Anibal Dos Santos: Student of Joseph de Pasquale
James Julius Cooper III: Graduating student of David Soyer
Scott St. John: Student of David Cerone
Eric Zivian: Student of Gary Graffman
Vesna Stankovic: Graduating student of Szymon Goldberg
Predrag Muzijevic: Student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Mozart



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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

Philadelphia Museum of Art

Performances

CURTIS CONCERTS AT THE MUSEUM

Philadelphia Museum of Art
Van Pelt Auditorium
Wednesday, March 20, 1985
12:00 Noon

Marina Hoover, cello
Kyung-Joo Min, piano
Predrag Muzijevic, piano
Iwao Furusawa, violin
Emmanuel Feldman, cello

PROGRAM

Sonata for cello and piano, Op. 69 in A major. L. van Beethoven
Allegro ma non tanto

Marina Hoover, cello Predrag Muzijevic, piano

Suite No. 3 for Solo Cello J.S. Bach
Prelude
Sarabande
Gigue

Marina Hoover, cello

Adagio and Allegro, Op. 70 R. Schumann

Marina Hoover, cello Predrag Muzijevic, piano

Trio in D minor, Op. 49 (First movement) F. Mendelssohn
Molto allegro ed agitato

~~WAO FURUSAWA~~, violin Emmanuel Feldman, cello
Xiao-Fu Zhou, Kyung-Joo Min, piano

MARINA HOOVER is currently a student of David Soyer at the Curtis Institute of Music. A native of Alberta, Canada, she began her studies at the age of 14 with the principle cellist of the Edmonton Symphony, Mr. Colin Ryan. She has participated in master classes with Janos Starker, Also Parisot, Zara Nelsova and Harvey Shapiro. She is a recipient of many awards in Canada.

KYUNG-JOO MIN is a native of Seoul, Korea. She began her piano studies at the age of six with Seong-Kwun Lee. At the age of 13 she entered the Yea Won School of Music in Korea. In 1980 she won the Annual Competition for Pianists at Cheong Ja University. Presently she is a student of Dr. Vladimir Sokoloff at the Curtis Institute of Music and is in her first year of study.

PREDRAG MUZIJEVIC was born in 1963 in Sarajevo, Yugoslavia. He began his piano studies at the age of ten and attended music school in Sarajevo and the Music Academy in Zagreb where he studied with Vladimir Krpan. In 1982 he won the first prize at the National Competition of Music Students and received the prize of the University of Zagreb. At the International Competition Citta di Udine in 1983 he won second place and in 1984 he was a semi-finalist at the International Competition Alessandro Casagrande in Turin. He has performed with all the major orchestras in Yugoslavia. Currently he is in his first year of study at the Curtis Institute of Music with Dr. Vladimir Sokoloff.

IWAO FURUSAWA was born in Japan and started the study of violin at the age of three. At five he entered the Toho Gakuen School of Music for children to study Piano, Solfege, Harmony and Melody. When he was twelve he became the student of Professor Toshiya Eto, who was a former student of the Curtis Institute of Music there studying with Efreim Zimbalist. At fifteen Mr. Furusawa won first prize in the All Japan Junior Competition. Subsequently he was the recipient of such coveted awards as, the International Competition, the Wleniawski International Competition in Poland and several other awards. He is now a student of Mr. Aaron Rosand at The Curtis Institute.

EMMANUEL FELDMAN was born and raised in New York City. He began studying the cello at the age of 12 and at 15 joined The Great Neck Symphony. He won a scholarship to the Tanglewood Festival where he performed orchestral and chamber music for the next three summers. He has performed the Dvorak and the Haydn concertos with the Great Neck Fine Arts Festival Orchestra. In 1983 he received the Minnie Rose Award and the Great Neck Symphony's Young Musicians Award. This past summer he attended the Meadowmount School of Music on Scholarship and currently is in his second year at the Curtis Institute of Music studying with Orlando Cole.

Curtis Institute of Music	Philadelphia Museum of Art
John De Lancie, Director	Robert Montgomery Scott, President
Vladimir Sokoloff, Director	Anne d'Harnoncourt, Director
Concert Programs	



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 20 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-FIFTH STUDENT RECITAL

I

Romanze for Viola and Piano

Max Bruch
(1838-1920)

Sonata in A minor for Viola and Piano "Arpeggione"
Allegro moderato - Adagio - Allegretto

Franz Schubert
(1797-1828)

Nancy Ann Thomas, viola
Paul Romero, piano

II

Adagio and Allegro for Cello

Robert Schumann
(1810-1856)

Marina Hoover, cello
Predrag Muzijevic, piano

INTERMISSION

III

Nocturne in C# minor for Violin and Piano, Op. posth.
(arr. by Nathan Milstein)

Frederic Chopin
(1810-1849)

Carmen Fantasy for Violin and Piano

Pablo de Sarasate
(1844-1908)

Michi Sugiura, violin
Predrag Muzijevic, piano

IV

Trio in C major for Violin, Cello, and Piano, Op. 87
Allegro - Andante con moto - Presto - Allegro giocoso

Johannes Brahms
(1833-1897)

David Salness, violin Peter Stumpf, cello
Beatrice Long, piano

Nancy Ann Thomas: Graduating student of Joseph de Pasquale

Paul Romero: Student of Dr. Vladimir Sokoloff

Marina Hoover: Student of David Soyer

Michi Sugiura: Graduating student of Yumi Ninomiya and Arnold Steinhardt

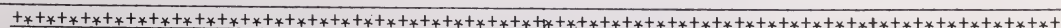
Predrag Muzijevic: Student of Dr. Vladimir Sokoloff

David Salness: Graduating student of David Cerone

Peter Stumpf: Graduating student of Orlando Cole

Beatrice Long: Student of Seymour Lipkin

Karen Tuttle prepared the Brahms



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For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



FRIDAY, MARCH 22, 1985
and
SATURDAY, MARCH 23, 1985
8:00 P.M.

THE HAVERFORD SCHOOL
450 Lancaster Avenue
Haverford, Pennsylvania



THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok, the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians. Curtis counts among its distinguished former students some of the most illustrious names in music: Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, John de Lancie, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, and Arnold Steinhardt. At present nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years students have come from virtually every country in the world to develop their talents at Curtis.

THE HAVERFORD SCHOOL

450 LANCASTER AVENUE
HAVERFORD, PENNSYLVANIA 19041

Davis R. Parker, Headmaster

Centennial Hall is in its second year of operation. When the Haverford School Board of Directors decided several years ago to build an auditorium in celebration of its centenary, the Board also made two corollary decisions. First, the Centennial Hall would incorporate facilities for the visual arts as well as the performing arts. The decision has resulted in a fifty percent increase in visual art activity at the School with a proportionate rise in artistic quality.

Second, all reasonable measures would be taken to assure that the Hall contained the best quality in terms of technical use, internal and external aesthetics, comfort level and acoustical performance. The results of this second decision have made Centennial Hall, in the view of many professional critics, the finest of its kind in the Delaware Valley. It has been acclaimed not only for its outstanding acoustics and accommodation to audiences but also for its ease of staging and accommodation to performers. It is an appropriate setting to display the excellence of The Curtis Institute of Music.

BORIS GOLDOVSKY

Mr. Goldovsky was born in Moscow. After completing piano studies at the Franz Liszt Academy in Budapest, he came to The Curtis Institute and graduated in 1934 as a conductor. He has been Director of the Opera Department of the New England Conservatory, Head of the Opera Department at the Berkshire Music Center and, since 1977, Head of the Opera Department at the Curtis Institute. Since 1946 he has been Artistic Director of the Goldovsky Opera Institute. Mr. Goldovsky is known to millions of radio listeners as intermission commentator on the Metropolitan Opera broadcasts. Among his published works are *Accents On Opera*, *Bringing Opera to Life*, *Bringing Soprano Arias to Life*, *Manual of Operatic Touring*, and *My Road to Opera*.

THE PRODIGAL SON

(*L'enfant prodigue*)

L'enfant prodigue was Debussy's first stage work, called a *scene lyrique* and written in less than a month when he was 21. While he was working on it, there were first productions in Paris of Massenet's *Manon* and *Hérodiade* and Delibes's *Lakmé*, operas that made a deep impression on French students of the 1880s. His teacher, Ernest Guiraud, had told Debussy that to have a chance for the coveted Prix de Rome, he should not write music too original. Debussy, consequently, was careful not to produce a work that would offend the sensibilities of the judges, among whom was Charles Gounod, who later referred to qualities in *L'enfant prodigue* that could only have been produced by a genius. Debussy dedicated the piece to Guiraud, and it was awarded the Prix de Rome for 1884. Twenty-five years later the composer revised the orchestration, although he spoke disparagingly of the music. Shortly after Debussy's death in 1918, *L'enfant prodigue* was given in Paris and London as a one-act dramatic work, as we hear it this evening. The libretto offers a framework for orchestral interludes, arias, recitatives, and concerted pieces. It deals in simple verse with the famous parable (Luke 15:11), telling of the mother's pain over the absence of her son, the son's wretchedness, his repentant return, the father's forgiveness, and the joyful reconciliation.

Edward Lockspeiser, in his biography of Debussy, writes that "the simple fervour of the parable is illustrated in a manner that comes from the heart, and although this short cantata is demonstrably a student work, its melodic charm is already more pointed and less superficially seductive than many a page by the irresistible Massenet."

THE OLD MAID AND THE THIEF

This one-act lyric comedy was commissioned as a radio opera in 1939 by NBC. Menotti had received acclaim only a year earlier for his opera buffa, "Amelia Goes to the Ball", mounted by the Metropolitan Opera. When "The Old Maid and the Thief" became a stage work in 1941, it was presented in Philadelphia and has remained popular. It is in the great comic tradition of Rossini and Mozart, beautifully reveals the composer's native wit, is rich in melodies and in harmonies. Gian Carlo Menotti was far ahead of his contemporaries at the outset. The words of his operas are intelligible over instrumentation whenever precision is important; he writes for the human voice with an infallible sense of theater; his scores use a traditional range of music as accepted by opera goers over centuries. The composer is possibly best known by radio/television audiences for his moving Christmas story "Amahl and the Night Visitors", a poetic and religious fantasy. An ever-growing list of works brought world-wide acclaim and many awards, among them the Pulitzer Prize, and the New York Drama Critics Award.

**THE OPERA DEPARTMENT
OF
THE CURTIS INSTITUTE OF MUSIC**

Boris Goldovsky
Head of the Opera Department

presents

TWO ONE-ACT OPERAS

THE PRODIGAL SON
(L'enfant prodigue)

Music by Claude Debussy
(English words by Boris Goldovsky)

AND

THE OLD MAID AND THE THIEF

A grotesque opera in fourteen scenes

Text and music by
Gian Carlo Menotti

Staged and conducted by
Boris Goldovsky

Assisted by
Fredric Popper

Debussy set designed by Francis Kiman
Menotti set designed by John Jacobsen

Production Management: Dream Merchants
Technical Director: Philip Jordan
Lighting designed by Marcus Dilliard
Costume Designer: Leo Van Witsen
Make-up: Marciem Bazell

The Debussy by arrangement with the Theodore Presser Company
The Menotti by arrangement with the Belwin-Mills Publishing Corporation

THE CASTS

THE PRODIGAL SON

Lia , <i>Azael's mother</i>	Maryte Bizinkauskas (Friday) Charmaine McGilvary (Saturday)
Azael , <i>a young Galilean</i>	Jeffrey Mosher (Friday) Hans Ashbaker (Saturday)
Simeon , <i>Lia's husband</i>	Richard Zuch (Friday) Kevin Short (Saturday)
A Dancer	Donna Perilli
Villagers, Musicians	Members of the Opera Department
Choreographer	Ann Vachon

(**The Prodigal Son** deals with the touching biblical story of the aged couple, Lia and Simeon, forgiving and welcoming home their son, Azael, whose long absence has caused them untold grief.)

• **INTERMISSION** •

THE OLD MAID AND THE THIEF

Miss Todd	Guoda Puzinauskas (Friday) Caroline Thomas (Saturday)
Miss Pinkerton	Beth MacLeod (Friday) Sarah Woodcock (Saturday)
Laetitia , <i>Miss Todd's maid</i>	Katherine Turner (Friday) Judith Pannill (Saturday)
Bob	Herbert Wittges
Policeman	Richard Zuch

The action takes place in a small town.

(A rollicking story dealing with small-town gossip, mistaken identities, and a typical Menotti-made plot replete with intrigue, suspense, and a surprising denouement.)

PATRONS

Mr. and Mrs. Morgan R. Barker
Mr. and Mrs. Peter A. Benoliel
Mr. and Mrs. William C. Bodine
Mrs. Cary W. Bok
Mrs. Henry W. Breyer, Jr.
Miss Vera D. Bruestle
Dr. and Mrs. A. M. Frumin
Dr. and Mrs. Allen S. Goldman
Dr. and Mrs. Arthur Hattler

Mr. and Mrs. Robert P. Hauptfuhrer
Mr. and Mrs. A. Craig Hood
Mr. and Mrs. Louis N. McCarter
Mr. and Mrs. Davis R. Parker
Dr. and Mrs. J. Edward Pickering
Mrs. Sophie L. Siegel
Mr. and Mrs. Frank P. Slattery, Jr.
Mr. and Mrs. Richard L. Steinberg
Mrs. Joseph M. Tyler

(List Incomplete)

THE ORCHESTRA

VIOLINS

Suzanne Gilman
David Niwa
Annalee Patipatanakoon
Vesna Stankovic
Susan Synnestvedt

Paul Roby
Amy Kinney
Scott St. John
Charles Wetherbee

VIOLAS

Belinda Reuning
Karen Sanders
Scott Wagner

VIOLONCELLOS

Peter Stumpf
Wendy Sutter
Xiao-Lan Wang

DOUBLEBASSES

Leigh Mesh
John Moore

HARP

Julia Umbrico

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

FLUTES

David Fedele¹
Claudia Walker²

OBOE

Andrea Plesnarski

ENGLISH HORN

Roger Wiesmeyer

CLARINETS

Carl Jackson
Dennis Strawley

BASSOONS

Gerald Alleva¹
Mark Timmerman²

PRINCIPAL WINDS

1 Debussy
2 Menotti

HORNS

Anne Bonnycastle
Susan Carroll
Ellen Dinwiddie
Michael Motise²
N. Martin Tipton¹

TRUMPETS

Christopher Hendricks
Michael McGuffy

TIMPANI & PERCUSSION

David DePeters
Kenneth Every
Charles Ross
Patrick Shrieves



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Monday 25 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-SIXTH STUDENT RECITAL

I

Pièce héroïque

César Franck
(1822-1890)
Jehan Alain
(1911-1940)

Litanies

Marco A. Mendez, organ

II

Trio No. 1 in G major

Franz Joseph Haydn
(1732-1809)

Andante - Poco adagio - Rondo all'Ongarese: presto

Paul D. Roby, violin James Julius Cooper III, cello
Kathy Chi, piano

INTERMISSION

III

Phantasy Quartet for Oboe and Strings

Benjamin Britten
(1913-1976)

Andante alla marcia - Allegro giusto

Betsy Starr, oboe Jun-Ching Lin, viola
David Salness, violin Peter Stumpf, cello

IV

Ballade No. 1 in G minor, Op. 23

Frederick Chopin
(1810-1849)

Three Mazurkas, Op. 59

Chopin

in A minor
in A flat major
in F sharp minor

Scherzo No. 3 in C sharp minor, Op. 39

Chopin

Fred Höricke, piano

Marco A. Mendez: Student of John Weaver
Paul D. Roby: Student of Jascha Brodsky and Yumi Ninomiya
James Julius Cooper III: Graduating student of David Soyer
Kathy Chi: Student of Seymour Lipkin
Betsy Starr: Graduating student of John de Lancie
David Cerone: Graduating student of David Cerone
Jun-Ching Lin: Graduating student of Jascha Brodsky and David Cerone
Peter Stumpf: Graduating student of Orlando Cole
Fred Höricke: Student of Seymour Lipkin

Felix Galimir prepared the Britten and the Haydn

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 27 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-SEVENTH STUDENT RECITAL

Sonata No. 2 for Doublebass
and Keyboard

Antonio Vivaldi
(1678-1741)

Largo - Allegro - Largo - Allegro

John Moore, doublebass
Paul Romero, piano

Chanson Triste, Op. 2
Valse Miniature, Op. 1, No. 2

Serge Koussevitsky
(1874-1951)

Michael Steer, doublebass
Paul Romero, piano

Allegro Appassionato, Op. 43

Camille Saint-Saens
(1835-1921)

William Tilley, doublebass
Joanne Pearce, piano

INTERMISSION

Sonata No. 5 for Doublebass
and Keyboard

Vivaldi

Largo - Allegro (con spirito) -
Largo (tranquillo alla Siciliana) - Allegro

Joelle Fancher, doublebass
Paul Romero, harpsichord

Adagio

Benedetto Marcello
(1686-1739)

Timothy Cobb, doublebass
Thomas Sauer, piano

Song for Doublebass (1984)

Nicolas Tsolainos
(1962-)

Timothy Cobb, doublebass

Valentine for Solo Doublebass (1969)

Jabob Druckman
(1928-)

Leigh Mesh, doublebass

Concerto for Doublebass, Op. 3

Koussevitsky

Allegro - Andante - Allegro

Steven Zeserman, doublebass
Hugh Sung, piano

John Moore, Michael Steer, William Tilley, Joelle Fancher, Timothy Cobb, Leigh Mesh, and Steven Zeserman are students in Roger Scott's doublebass class

Paul Romero: Student of Dr. Vladimir Sokoloff
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Thomas Sauer: Student of Jorge Bolet
Hugh Sung: Student of Jorge Bolet

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 29 March 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-EIGHTH STUDENT RECITAL

Sonata for Violin Alone, Op. 27, No. 3
"Ballade"

Eugene Ysaye
(1858-1931)

Nicholas Kitchen, violin

Trois Mélodiques pour Trombone Ténor
Andante poco adagio
Allegretto poco andantino
Andante poco adagio

Henri Busser
(1872-1973)

William Ki-Ho Chang, trombone
Ruth Butterfield, piano

Six Piano Pieces, Op. 118
Intermezzo in A minor
Intermezzo in A major
Ballade in G minor
Intermezzo in F minor
Romanze in F major
Intermezzo in E^b minor

Johannes Brahms
(1833-1897)

Eric Zivian, piano

INTERMISSION

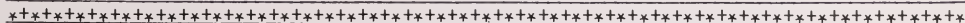
Quartet No. 16 in F major, Op. 135
Allegretto
Vivace
Lento assai, cantante e tranquillo
Grave- Allegro

Ludwig van Beethoven
(1770-1827)

Charles T. Wetherbee, violin
Yayoi Numazawa, violin

Belinda Reuning, viola
Diana Fish, cello

Nicholas Kitchen: Student of David Cerone
William Ki-Ho Chang: Student of Glenn Dodson
Eric Zivian: Student of Gary Graffman
Charles T. Wetherbee: Student of Aaron Rosand
Yayoi Numazawa: Student of David Cerone and Yumi Ninomiya Scott
Belinda Reuning: Student of Joseph de Pasquale
Diana Fish: Student of Orlando Cole
Ruth Butterfield: Student of Dr. Vladimir Sokoloff
Karen Tuttle prepared the Beethoven



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Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC
ALUMNI ASSOCIATION, DISTRICT IV

presents

SEYMOUR LIPKIN, pianist

Sunday, March 31, 1985 at 3 P.M.

PROGRAM

Fantasia in C minor, K. 475,
Sonata in C minor, K. 457

Wolfgang Amadeus Mozart
(1756-1791)

Allegro molto
Adagio
Allegro assai

INTERMISSION

Suite, Op. 14

Béla Bartók
(1881-1945)

Allegretto
Scherzo
Allegro molto
Sostenuto

Three Etudes

Claude Debussy
(1862-1918)

-pour les Arpèges composés
-pour les Notes répétées
-pour les Degrés chromatiques

Variations and Fugue on a Theme by Handel

Johannes Brahms
(1833-1897)

CURTIS HALL

1726 LOCUST STREET

PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall, Monday 1 April 1985 at 8:00 P.M.

IN MEMORIAM

EFREM ZIMBALIST

(April 9, 1889 - February 22, 1985)

Conata for Violin and Piano in G minor (1927)Efrem Zimbalist

Adagio sostenuto - Allegro moderato

Andante amoroso

Allegro vivo

Sea-Shell (1941) Carl Engel

(transcribed by Efrem Zimbalist)

Aaron Rosand, *violin*

Dr. Vladimir Sokoloff, *piano*

Three Songs of Edna St. Vincent Millay

for Voice and Piano (1940)Efrem Zimbalist

Rain Comes Down

Mariposa

One, Two, Three

(One summer evening at "Steepletop," the home of Edna

St. Vincent Millay, Miss Millay was reading aloud some

of her poems. In answer to my question, she admitted

that in many instances, while writing a poem, a tune

would be running through her head as the words took shape.

Among such "poem-tunes" as she sang for me that night, there

were three which I thought so enchanting, that I asked

permission to develop them into the form in which they are

found here.) E.Z.

Vissi d'arte from Tosca Giacomo Puccini

Anna Moffo, *soprano*

Dr. Vladimir Sokoloff, *piano*

Remarks and Remembrances

Curtis Institute of Music

Federal Reserve Bank of Philadelphia
Wednesday, April 3rd, 1985, 12:15 P.M.

PROGRAM

I

LE COLIBRI
LES PAPILLONS
SE TU M' AMI
COLOMBETTA

Suzanne Brown,
MARTY BIZINKAUSKAS, Soprano

CHAUSSON
CHAUSSON
PERGOLES
BUZZI-PECCIA

ELIZABETH MANUS, Piano

II

A'VUCCHELLA
APRILE
O SOLE MIO
MATTINATA
CORINGRATO

HANS ASHBAKER, Tenor

TOSTI
TOSTI
DI CAPUA
LEONCAVALLO
CARDILLO

ELIZABETH MANUS, Piano,

III

"LA BOHEME" DUETS

PUCCINI

"CHE GELIDA MANINA"
"SI CHIAMANO MIMI"
"O SOAVE FANCIULLA"

Suzanne Brown,
MARTY BIZINKAUSKAS, Soprano

HANS ASHBAKER, Tenor

ELIZABETH MANUS, Piano.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Wednesday 3 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

GRADUATING STUDENT SOLOISTS

with
SYMPHONY ORCHESTRA
of

THE CURTIS INSTITUTE OF MUSIC

D

Concerto for Flute in ~~xx~~ minor

Un poco andante - Allegro di molto

Cadenzas by Mr. Feller.

Bart Feller, flute

Robert Spano, conductor

C.P.E. Bach

(1714-1788)

Concerto for Horn No. 1 in D, K. 412

Allegro - Rondo: Allegro

Wolfgang Amadeus Mozart

(1756-1791)

Lori Amada, horn

Michael Stern, conductor

The Lark Ascending

Ralph Vaughan Williams

(1872-1958)

Mitchell Newman, violin

Mark Russell Smith, conductor

INTERMISSION

L'Horloge de flore (The Flower Clock)

(3am: Galant de jour)(5am: Cupidone bleue)

(10am: Cierge a grandes fleurs)(12noon: Nyctanthe du

Malabar)(5pm: Belle-de-nuit)(7pm: Geranium triste)

(9pm: Silene noctiflore) played without pause

Jean Francaix

(1912-)

Betsy Starr, oboe

Barbara Yahr, conductor

Concerto for Horn No. 1 in E^b major, Op. 11

Allegro - Andante - Rondo: Allegro

Richard Strauss

(1864-1949)

Shelley Showers, horn

Mark Russell Smith, conductor

Concerto for Violin in D major, Op. 35

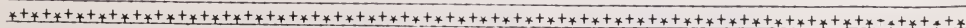
1st movement: Allegro moderato

Peter Tchaikovsky

(1840-1893)

Michi Sudiura, violin

Michael Stern, conductor



THE ORCHESTRA

VIOLIN I

David Salness
Alexander Simionescu
Ivan Chan
Nicholas Kitchen
Aimee Kreston
Yayoi Numazawa
Jennifer Ross
Ghislaine Fleischmann

VIOLIN II

Jun-Ching Lin
Bonnie Bewick
Pyinah Chon
Lee-Chin Siow
Harvey DeSouza
Hui-Fang Chen
Gloria Justen

VIOLAS

Nancy Thomas
Kelly Shanafelt
Karen Sanders
Susan Gulkis
Paul Cortese
Anibal Dos Santos

CELLOS

Peter Stumpf
Pegsoon Whang
Karen Meier
Diana Fish
Marina Hoover

DOUBLEBASSES

Timothy Cobb
Michael Steer

FLUTES

David Fedele (3-4-5)
Claudia Walker (6)

OBOES

Lisa Messineo (2-6)
Roger Wiesmeyer (3-5)

CLARINETS

Nicola Everton (3-5)
Carl Jackson (4)
Dennis Strawley (6)

BASSOONS

Gerald Alleva (2)
Mark Smith (3-4-6)
Mark Timmerman (5)

HORNS

Anne Bonnycastle (3)
Susan Carroll (4-6)
Ellen Dinwiddie (5)

TRUMPETS

Frank Ferraro (5)
Christopher Hendricks (6)

HARPSICHORD

Robert Spano

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

Bart Feller: Graduating student of Julius Baker and John Krell
Lori Amada: Graduating student of Myron Bloom
Mitchell Newman: Graduating student of David Cerone and Yumi Ninomiya Scott
Betsy Starr: Graduating student of John de Lancie
Shelley Showers: Graduating student of Myron Bloom
Michi Sugiura: Graduating student of Yumi Ninomiya Scott and Arnold Steinhardt
Robert Spano, Michael Stern, Mark Russell Smith, and Barbara Yahr are students of Maestro Max Rudolf in the Curtis Conducting Department.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1934-1935
Friday 5 April 1935 at 8:00pm

THE EDIT! L. PROSTKOFF MEMORIAL CONCERT SERIES

THIRTY-NINTH STUDENT RECITAL

I

Sonata in A minor for Flute Alone
Allegro - Poco adagio - Allegro

Carl Philipp Emanuel Bach
(1744-1783)

David Fedele, flute

Sonata for Flute and Continuo in E minor, S 1034
Adagio ma non tanto - Allegro - Andante - Allegro

Johann Sebastian Bach
(1685-1750)

David Fedele, flute
Joanne Pearce, harpsichord Wendy Sutter, cello

II

In furore: Motteto à canto solo stromenti
Allegro - Largo - Allegro

Antonio Vivaldi
(1678-1741)

Sarah Macy Woodcock, soprano
Harvey De Souza, violin Sharon Mautner, cello
Julie Triquet, violin William Tilley, doublebass
Karen Sanders, viola Anthony Padilla, harpsichord

INTERMISSION

III

Sonata for Piano and Cello in C major, Op. 102, No. 1
Andante - Allegro vivace - Adagio - Allegro vivace

Ludwig van Beethoven
(1770-1827)

Peter Stumpf, cello Joanne Pearce, piano

IV

Sonata for Clarinet and Piano
Grazioso - Andantino: vivace e leggiero

Leonard Bernstein
(1913-)

John Warren, clarinet
Catherine Schneider, piano

V

Intrada for Solo Violin (1934)
Recitative-Scherzo - Chorale - Melodia: toccata

William Coble
(1959-)

Susan Synnestvedt, violin

Vocalise in E minor, Op. 34, No. 14

Sergei Rachmaninoff
(1873-1943)

Burleska, Op. 17, No. 4

Josef Suk
(1874-1935)

Susan Synnestvedt, violin Eric Zivian, piano

David Fedele: Student of Julius Baker and John Krell
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
- Wendy Sutter: Student of David Soyer
Sarah Macy Woodcock: Student in the Opera Department with Boris Goldovsky
Harvey De Souza: Student of Jascha Brodsky
Julie Triquet: Student of David Cerone
Karen Sanders: Student of Michael Tree
Sharon Mautner: Student of Orlando Cole
William Tilley: Student of Roger Scott
Anthony Padilla: Student of Jorge Bolet
Peter Stumpf: Graduating student of Orlando Cole
John Warren: Student of Donald Montanaro
Catherine Schneider: Student of Dr. Vladimir Sokoloff
Susan Synnestvedt: Graduating student of David Cerone
Eric Zivian: Student of Gary Graffman

Ford Lallerstedt prepared the Vivaldi

The taking of photographs and the use of recording equipment in the Hall are permissible only with authorization.

The Edith L. Proskoff Memorial Concert Series, as our student recitals are now known, is generously supported by Mr. Robert Proskoff in loving memory of his wife.

The Steinway is the official piano of The Curtis INstitute of Music.

For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Monday 8 April 1985 at 2:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

FORTIETH STUDENT RECITAL

I

Sonata in E major for Flute and Continuo, S 1035 Johann Sebastian Bach
Adagio ma non tanto - Allegro - Siciliano - Allegro assai (1685-1750)

Claudia Walker, flute
Thomas Sauer, harpsichord Karen Meier, cello

II

Serenade for Winds in E^b major, Op. 7 Richard Strauss
(1864-1949)

Michael Stern, conductor

INTERMISSION

III

Inveni David Anton Bruckner
(1824-1896)
Achieved is This Glorious Work Franz Joseph Haydn
(1732-1809)
Quartet for Trombones Leslie Bassett
(1923-)

Blair Bollinger, bass trombone Christopher Dudley, trombone
William Ki-Ho Chang, trombone Richard Stout, trombone

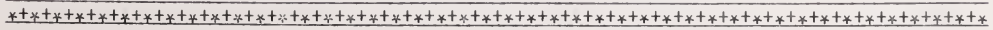
IV

Serenade No. 2 in A major, Op. 16 Johannes Brahms
Allegro moderato - Scherzo: vivace - Adagio non troppo - (1833-1897)
Quasi menuetto - Rondo: allegro

Michael Stern, conductor

Claudia Walker: Student of Julius Baker and John Krell
Thomas Sauer: Student of Jorge Bolet
Karen Meier: Student of Orlando Cole
Michael Stern: Student of Max Rudolf
Blair Bollinger: Graduating student of Glenn Dodson and Charles Vernon
William Ki-Ho Chang: Student of Glenn Dodson
Christopher Dudley: Student of Glenn Dodson
Richard Stout: Student of Glenn Dodson

Ford Lallerstedt prepared the Bach



THE ORCHESTRA

In the Strauss:

FLUTES

David Fedele
Claudia Walker

OBOES

Andrea Plesnarski
Jennifer Kuhns

CLARINETS

Dennis Strawley
Nicola Everton

BASSOONS

Gerald Alleva
Mark Smith
Mark Timmerman (contra)

HORNS

Ellen Dinwiddie
Anne Bonnycastle
Lori Amada
Michael Motise

In the Brahms:

VIOLAS

Andre Roy
Belinda Reuning
Michaela Kemp
Lisa Ponton
Paul Cortese
Scott Ligocki
Karen Sanders

CELLOS

Peter Stumpf
Pegsoon Whang
James Cooper
Emmanuel Feldman

DOUBLEBASSES

Calvin Liddle
William Tilley
Steven Zeserman

FLUTES

Bart Feller
Claudia Walker
David Fedele (piccolo)

OBOES

Betsy Starr
Roger Wiesmeyer

CLARINETS

John Warren
Nicola Everton

BASSOONS

David McGill
Mark Smith

HORNS

Michael Motise
Anne Bonnycastle

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Wednesday 10 April 1985 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

FORTY-FIRST STUDENT RECITAL

I

Canon a 3 from String Trio 1935

James Helgeson
(1966-)

Mitchell Newman, violin Karen Sanders, viola
Wendy Sutter, cello

II

Suite for Two Oboes (1934)
Largo - Moderato - Presto - Allegretto -
Vivo - Andante - Presto

Eric Zivian
(1963-)

Lisa Messineo, oboe Roger Wiesmeyer, oboe

III

Cloister for Flute and Piano (1935)

Clark Griffith
(1964-)

Bart Feller, flute
Clark Griffith, piano

Two Songs for Soprano (1932)
Louise Gluck: For Jane Myers
Psalm 23

Griffith

Sarah Macy Woodcock, soprano
Clark Griffith, piano

Poco Rubato (1932)

Griffith

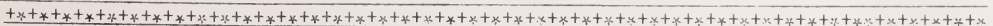
Sarah Macy Woodcock, soprano
Clark Griffith

Four Poems of Wallace Stevens
Of Mere Being
The Dove in Spring
Floral Decoration for Bananas
A Clear Day and Non Memories

William Coble
(1952-)

Caroline Thomas, mezzo-soprano
William Coble, piano

The works by Mr. Helgeson and Mr. Zivian and Cloister by Mr. Griffith
are being performed for the first time.



James Helgeson: Student of Ned Rorem
 Mitchell Newman: Graduating student of David Cerone and Yumi Ninomiya Scott
 Karen Sancers: Student of Michael Tree
 Wendy Sutter: Student of David Soyer
 Eric Zivian: Student of Ned Rorem
 Lisa Messineo: Graduating student of John de Lancie
 Roger Wiesmeyer: Student of John de Lancie
 Clark Griffith: Student of David Loeb
 Sarah Macy Woodcock: Student in the Opera Department with Boris Goldovsky
 Bart Feller: Graduating student of Julius Baker and John Krell
 Caroline Thomas: Student in the Opera Department with Boris Goldovsky
 William Coble: Student of Ned Rorem

Of Mere Being

The palm at the end of the mind,
 Beyond the last thought, rises
 In the bronze decor.

A gold feathered bird
 Sings in the palm, without human meaning,
 Without human feeling, a foreign song.

You know then that it is not the reason
 That makes us happy or unhappy.
 The bird sings. Its feathers shine.

The palm stands on the edge of space.
 The wind moves slowly in the branches,
 The bird's fire-fangled feathers dangle down.

The Dove in Spring

Brooder, brooder, deep beneath its walls-
 A small howling of the dove
 Makes something of the little there.

The little and the dark, and that
 In which it is and that in which
 It is established. There the dove

Makes this small howling, like a thought
 That howls in the mind or like a man
 Who keeps seeking out his identity

In that which is and is established. . . It howls
 Of the great sizes of an outer bush
 And the great misery of the doubt of it,

Of stripes of silver that are strips
 Like slits across a space, a place
 And state of being large and light.

There is this bubbling before the sun,
 This howling at one's ear, too far
 For daylight and too near for sleep.

Floral Decoration for Bananas

Well, nuncle, this plainly won't do.
 These insolent, linear peels
 And sullen, hurricane shapes
 Won't do with your eglantine.
 They require something serpentine.
 Blunt yellow in such a room!

You should have had plums tonight,
 In an eighteenth century dish,
 And pettifogging buds,
 For the women of primrose and purl,
 Each one in her decent curl.
 Good God! What a precious light!

But bananas hacked and hunched. . .
 The table was set by an ogre,
 His eye on an outdoor gloom
 And a stiff and noxious place.
 Pile the bananas on planks.
 The women will be all shanks
 And bangles and slatted eyes.

And deck the bananas in leaves
 Plucked from the Carib trees,
 Fibrous and dangling down,
 Oozing cantankerous gum
 Out of their purple maws,
 Darting out of their purple craws
 Their musky and tingling tongues.

A Clear Day and No Memories

No soldiers in the scenery,
 No thoughts of people now dead,
 As they were fifty years ago,
 Young and living in a live air,
 Young and walking in the sunshine,
 Bending in blue dresses to touch something
 Today the mind is not part of the weather.

Today the air is clear of everything.
 It has no knowledge except of nothingness
 And it flows over us without meanings,
 As if none of us had ever been here before
 And are not now: in this shallow spectacle,
 This invisible activity, this sense.

The Alumni Association
of
The Curtis Institute of Music
Fifth Annual Alumni Week Banquet
Honoring

JOHN de LANCIE

and

WILLIAM R. SMITH

on

Friday, April twelve
Nineteen hundred and eighty-five

at

Seven o'clock

CRYSTAL BALLROOM
OF
THE WARWICK HOTEL
PHILADELPHIA, PENNSYLVANIA

JOHN de LANCIE

John de Lancie, one of the world's foremost oboists, is the seventh Director of The Curtis Institute of Music. He enjoys a world-wide reputation as a dedicated performer and teacher and is the first graduate of the Institute to be named Director. Mr. de Lancie received the Honorary Doctor of Music Degree from the Curtis Institute in 1980.

A native of Berkeley, California, he was accepted at the Institute at the age of fifteen to study under the great French oboist, Marcel Tabuteau. Thus, his appointment climaxes an association of over forty years with the school. After graduation in 1940, he served as a member of the Pittsburgh Symphony under Fritz Reiner and as a member of the Robin Hood Dell Orchestra. He joined the U. S. Army in 1942 and served three years in the European Theater. At the close of the war, Eugene Ormandy appointed him associate solo oboist and when Marcel Tabuteau retired in 1954, Mr. de Lancie replaced him as principal. He was with the Philadelphia Orchestra for thirty-one years and has been an instructor of Oboe at the Institute since Marcel Tabuteau's retirement. He assumed the responsibility of the Woodwind classes upon the retirement of William Kincaid in 1964.

As a performer, Mr. de Lancie has commissioned works for oboe and orchestra and has recorded several concerti for oboe and orchestra with the Philadelphia Orchestra and the London Symphony. Mr. de Lancie was the first president of The Curtis Institute of Music Alumni Association.

WILLIAM SMITH

William Smith joined the Philadelphia Orchestra in 1952 and the Curtis Institute faculty a year later. He has been Associate Conductor of the Philadelphia Orchestra and Head of its Keyboard Section, and is responsible for training and conducting the Symphony Orchestra of The Curtis Institute of Music. He has conducted over two-hundred times on the Philadelphia Orchestra's subscription series, a highlight of which is the Annual Christmas presentation of Handel's Messiah. He is responsible for the orchestra's educational concerts nurturing the cultural development of thousands of youngsters.

In May of 1984, William Smith received the Humanitarian Award of the Big Brothers and Big Sisters Association, and is the recipient of the Art Alliance Medal of Achievement which was presented to him by his colleague of many years, Eugene Ormandy. Mr. Smith has Honorary Doctorates from the Philadelphia College of Performing Arts, Ursinus College and La Salle University. The American-Italy Society recognized his outstanding work with the Amerita String Orchestra by bestowing upon him the title of Cavaliere of the Italian Republic.

Mr. Smith continues his association with the Philadelphia Orchestra and The Curtis Institute of Music as well as his post as Director of the Allentown Symphony.

Program

EDITH EVANS FRUMIN, PRESIDENT

Alumni Association of The Curtis Institute of Music

Presentation

Proclamation honoring

The Curtis Institute of Music

Fifth Annual Alumni Week

from

CITY OF PHILADELPHIA

W. WILSON GOODE, MAYOR

A. MARGARET BOK, CHAIRMAN

Board of Trustees

The Curtis Institute of Music

Commemorative

GABRIELLE HUNT KRESCH, PAST PRESIDENT

Alumni Association of The Curtis Institute of Music

Accepted by Mr. Harry Kresch

Speakers

PHILIP ALEXANDER, M.D.

Oboe

Class of 1966

ORLANDO COLE

Violoncello

Class of 1934

JAN EBERLE

Oboe

Class of 1976

DARIN HAGEN

Composition

Class of 1984

ROGER SCOTT

Double Bass

Class of 1941

DR. VLADIMIR SOKOLOFF

Accompanying

Class of 1936

DIANA STEINER and EDWIN F. McCOY

Co-Chairmen

Fifth Annual Alumni Week Committee

WILLIAM R. SMITH

JOHN de LANCIE

The Curtis Institute of Music

Board of Trustees

JOHN de LANCIE*

Director and Chief Executive Officer

MRS. CARY WILLIAM BOK

Chairman of the Board

William Carson Bodine, Esquire

Mr. Richard A. Doran

Mrs. Rachel Bok Goldman

Mr. Frank Gorell*

Mrs. Joan Dolgonos Gross**

Mr. Harris N. Hollin

Mrs. Philip Klein

James R. Ledwith, Esquire

Mr. Shaun F. O'Malley

Dr. Milton L. Rock

Mrs. Gay Scott

Mr. Samuel R. Shipley, III

Mrs. Diana Steiner Dickstein*

Mr. David B. Still

Mr. J. Roffe Wike, II

*Alumni

**Alumni Representative

Alumni Association

Board of Directors

MRS. EDITH EVANS FRUMIN

President

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Mr. Jacob Krachmalnick

Mr. Frederick Orville Lewis

Mr. Justin Miller

Mrs. Bella Braverman Bookbinder

Mrs. Clara Zager Brown

Ms. Doris Hamel Eicher

Mrs. Lucille Rothman Felsenthal

Mr. Robert Grooters

Mr. Theodore Lettvin

Mr. Joseph Levine

Mrs. Ingrid Sobolewska

Ms. Barbara Sorlien

Mr. Andrew Willis

Mr. Herschel Wise

Alumni Week Committee

Mrs. Diana Steiner Dickstein

Mrs. Joan D. Gross

Edwin F. McCoy, Esquire

Mr. Andrew Willis

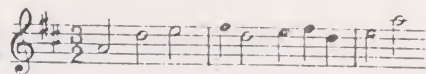
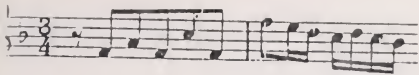
String Quartet

David Salness, violin

Andre Roy, viola

Jun-Ching Lin, violin

Peter Strumpf, cello



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Friday 12 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FORTY-SECOND STUDENT RECITAL

I

Mélodie

(transcribed by Fritz Kreisler)

Christophe Willibald Gluck

(1714-1787)

Amy Kinney, violin

Thomas Sauer, piano

Sonata No. 6 in E major, Op. 27

Eugène Ysaÿe

(1858-1931)

Amy Kinney, violin

II

Lieder eines fahrenden Gesellen

Wenn mein Schatz Hochzeit macht

Ging Heut' Morgen übers Feld

Ich hab ein glühend Messer

Die zwei blauen Augen

Gustav Mahler

(1860-1911)

Guoda Puzinauskas, mezzo-soprano

Elizabeth Manus, piano

INTERMISSION

III

Quintet in E^b major for Horn and Strings, K. 407

Wolfgang Amadeus Mozart

Allegro - Andante - Allegro: Rondo

(1756-1791)

Shelley Showers, horn

Charles T. Wetherbee, violin

Susan Gulkis, viola

Belinda Reuning, viola

Diana Fish, cello

IV

Contrasts for Violin, Clarinet, and Piano

Verbunkos (recruiting dance)

Pihenő (relaxation)

Sebes (fast dance)

Béla Bartók

(1881-1945)

Alexander Simionescu, violin

Carl Jackson, clarinet

Seung-Hee Hyun, piano

Amy Brodsky: Student of Jascha Brodsky
Thomas Sauer: Student of Jorge Bolet
Guoda Puzinauskas: Student in the Opera Department with Boris Goldovsky
Elizabeth Manus: Student of Dr. Vladimir Sokoloff
Shelley Showers: Graduating student of Myron Bloom
Charles T. Wetherbee: Student of Aaron Rosand
Belinda Reuning: Student of Joseph de Pasquale
Susan Gulkis: Student of Michael Tree
Diana Fish: Student of Orlando Cole
Alexander Simionescu: Student of Szymon Goldberg
Carl Jackson: Student of Donald Montanaro
Seung-Hee Hyun: Graduating student of Eleanor Sokoloff

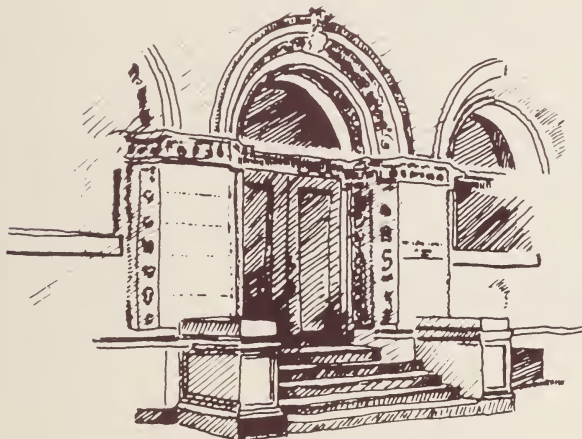
Myron Bloom prepared the Mozart
Donald Montanaro prepared the Bartók

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Sixty-first Season 1984-1985



SYMPHONY ORCHESTRA

of

THE CURTIS INSTITUTE OF MUSIC

Sunday, 14 April 1985

3:00 pm

Port of History Museum

PENN'S LANDING

Program

New England Triptych William Schuman
 Be glad then, America (1910-)
 When Jesus Wept
 Chester

Robert Spano, conductor

Prelude to Act I from *Lohengrin* Richard Wagner
(1813-1883)

Excerpts from *Die Meistersinger* Wagner
 Prelude to Act III
 Dance of the Apprentices
 Procession of the Meistersinger

Mark Russell Smith, conductor

•INTERMISSION•

Symphony No. 38 in D major, K. 504 "Prague" Wolfgang Amadeus Mozart
 Adagio - Allegro (1756-1791)
 Andante
 Finale: Presto

Barbara Yahr, conductor

Suite from the *Firebird* (1919 version) Igor Stravinsky
 Introduction - Dance of the Firebird - (1882-1971)
 Dance of the Princess - Infernal Dance of
 King Kastchei - Lullaby - Finale

Michael Stern, conductor

Robert Spano, Mark Russell Smith, Barbara Yahr, and Michael Stern are members of the Curtis Conducting Department and study with Maestro Max Rudolf. Mr. Spano comes from Elkhart, Indiana; Mr. Smith from Phoenix, Arizona; Mr. Stern from New York City; and Miss Yahr from Scarsdale, New York.

Conductor Andre Kostelanetz commissioned New England Triptych in 1956, and he conducted its first performance on 28 October of that year in Miami. As the basis of the work, the composer used themes by William Billings (1746-1800) who, Shuman writes, "is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a 'fantasy' on themes of Billings, nor 'variations' on his themes, but rather a fusion of styles and musical language."

Coming after *Tannhauser*, *Lohengrin* was Wagner's last "opera". His next work was *Tristan und Isolde*, the first to be called "music drama". *Lohengrin* was completed in 1848 and its first performance was on 28 August 1850 at Weimar. The producer was Franz Liszt. The American premiere took place in New York in April of 1871.

Eight years after *Tristan und Isolde*, Wagner completed *Die Meistersinger* in 1867. He had already written the first two dramas of the Ring cycle. The composer's only comedy, *Die Meistersinger* deals not with gods, goddesses, and supermen, nor with knights and legends, but with human beings interacting in the real world. The work was premiered at Munich in June of 1868. America first heard it at the Metropolitan Opera on 4 January 1886.

Scored for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, Mozart's Symphony, K. 504, was written in December of 1786, after *Figaro's Marriage* and before *Don Giovanni*. Mozart's great success in Prague is attested to by a letter he wrote from that city: "... the one topic of conversation here is — Figaro; nothing is played, sung or whistled but — Figaro; nobody goes to any opera but — Figaro; everlastingly Figaro!" The "Prague" Symphony was premiered there in January of 1787.

Impresario Serge Diaghilev commissioned the Firebird for his Russian Ballet. It was performed for the first time in Paris on June 25, 1910. Of it Stravinsky wrote, "I had already begun to think about the Firebird when I returned to St. Petersburg from Oustiloug in the Fall of 1909, though I was not yet certain of the commission (which, in fact, did not come until December, more than a month after I had begun to compose; I remember the day Diaghilev telephoned me to say 'go ahead', and my telling him I already had). The Firebird did not attract me as a subject. Like all 'story' ballets, it demanded 'descriptive' music of a kind I did not want to write. I had not yet proven myself as a composer, had not earned the right to criticize the aesthetics of my collaborators; but I did criticize them, and arrogantly, though perhaps my age (I was only twenty-seven) was more arrogant than I was. Above all, I could not abide the assumption that my music would be imitation Rimsky-Korsakov, especially since by this time I was in such revolt against poor Rimsky. If I say I was not anxious to fulfill the commission, however, I know that in truth my reservations about the subject were partly advance defense for my not being sure I could. But Diaghilev's diplomacy arranged all. He came to see me one day, with Fokine, Nijinsky, Bakst, and Benoit, and when the five of them had proclaimed their belief in my talent, I began to believe, too, and accepted."

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years students have come from virtually every country in the world to develop their talents at Curtis. At present nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately seventy. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, New Zealand, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.

THE ORCHESTRA

VIOLINS

Bonnie Bewick
Ivan Chan
Hui-Fang Chen
Pyinah Chon
Harvey De Souza
Sigrun Edvaldsdottir
Ghislaine Fleischmann
Iwao Furusawa
Suzanne Gilman
Gloria Justen
Hyun-A Kim
Amy Kinney
Nicholas Kitpatanakoon
Aimee Kreston
Suzanne Leon
Jun-Ching Lin
Mitchell Newman*
David Niwa
Yayoi Numazawa
Keun-Ah Park
Annalee Patipatanakoon
Paul Pesthy
Paul Roby
Jennifer Ross
David Salness
Alexander Simionescu
Lee-Chin Siow
Vesna Stankovic
Scott St. John
Michi Sugiura
Susan Synnestvedt
Julie Triquet
Charles Wetherbee
Xiao-Fu Zhou

VIOLAS

Paul Cortese
Anibal Dos Santos
Susan Gulkis
Michaela Kemp
Scott Ligocki
Lisa Ponton
Belinda Reuning
Andre Roy
Karen Sanders
Kelly Shanafelt
Nancy Thomas
Scott Wagner

CELLOS

James Cooper
Emmanuel Feldman
Lawrence Figg
Diana Fish
Marina Hoover
Yee-Sun Kim
Eva Leininger
Sharon Mautner
Karen Meier
Peter Stumpf
Wendy Sutter
Xiao-Lan Wang
Pegsoon Whang

DOUBLEBASSES

Timothy Cobb
Joelle Fancher
Leigh Mesh
John Moore
Michael Steer
William Tilley
Steven Zeserman

HARPS

Anne Preucil
Paula Provo
Julia Umbrico

FLUTES

David Fedele
Bart Feller^{4 5}
John Thorne^{1 2 3}
Claudia Walker

OBOES

Jennifer Kuhns
Lisa Messineo^{2 4}
Andrea Plesnarski
Betsy Starr
Roger Wiesmeyer^{1 3 5}

PRINCIPAL WINDS

1 Schuman
2 Lohengrin
3 Meistersinger
4 Mozart
5 Stravinsky

CLARINETS

Nicola Everton¹
Carl Jackson^{3 5}
Dennis Strawley
John Warren²

BASSOONS

Gerald Alleva³
David McGill^{1 4}
Kathleen McLean⁵
Mark Smith²
Mark Timmerman

HORNS

Lori Amada^{2 3}
Anne Bonnycastle
Susan Carroll⁴
Ellen Dinwiddie
Michael Motise
Shelley Showers^{1 5}
N. Martin Tipton

TRUMPETS

John Arquillo
Frank Ferraro⁴
Christopher Hendricks^{2 3}
Michael McGuffey^{1 5}

TROMBONES

Blair Bollinger (bass)
William Chang
Christopher Dudley^{1 2 3 5}
Richard Stout

TUBA

Matthew Good

PERCUSSION

David DePeters
Kenneth Every
Charles Ross
Patrick Shrieves

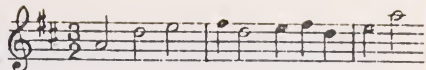
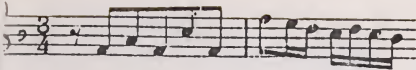
ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

* = CONCERTMASTER



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 15 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FORTY-THIRD STUDENT RECITAL

I

Duet with Two Obligato Eyeglasses

Ludwig van Beethoven
(1770-1827)

Scott Ligocki, viola Sharon Mautner, cello

II

Suite of Eight Dances for the Harp

Carlos Salzedo
(1885-1961)

Gavotte - Menuet - Polka - Siciliana -

Bolero - Seguidilla - Tango - Rumba

Ballade for Harp, Op. 28

Salzedo

Paula Provo, harp

(In memory of the 100th anniversary of Mr. Salzedo's birth)

INTERMISSION

III

Quintet for Piano and Strings in F minor, Op. 34

Johannes Brahms
(1833-1897)

Allegro non troppo - Andante, un poco adagio -

Scherzo: allegro - Poco sostenuto, allegro non troppo

David Salness, violin Belinda Reuning, viola

Suzanne Leon, violin Pegsoon Whang, cello

Sepp Grotenhuis, piano

Scott Ligocki: Student of Michael Tree

Sharon Mautner: Student of Orlando Cole

Paula Provo: Graduating student of Marilyn Costello

David Salness: Graduating student of David Cerone

Suzanne Leon: Graduating student of Szymon Goldberg

Belinda Reuning: Student of Joseph de Pasquale

Pegsoon Whang: Graduating student of David Soyer

Sepp Grotenhuis: Student of Gary Graffman

Karen Tuttle prepared the Beethoven and the Brahms

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Tuesday 16 April 1984 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FACULTY/STUDENT RECITAL - JORGE BOLET

I

Sonata for Cello and Piano in G minor, Op. 19

Sergei Rachmaninoff
(1873-1943)

Lento - Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Peter Stumpf, cello

Jorge Bolet, piano

II

Trio No. 1 in D minor for

Violin, Cello, and Piano, Op. 49

Felix Mendelssohn
(1809-1847)

Molto allegro agitato

Andante con moto tranquillo

Scherzo

Allegro assai appassionato

David Salness, violin

Emmanuel Feldman, cello

Jorge Bolet, piano

INTERMISSION

III

Quintet for Piano and Strings in F minor

Cesar Franck
(1822-1890)

Molto moderato quasi lento - Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

Susan Synnestvedt, violin

Kelly Shanafelt, viola

Bonnie Bewick, violin

Xiao-Lan Wang, cello

Jorge Bolet, piano

Peter Stumpf: Graduating student of Orlando Cole

David Salness: Graduating student of David Cerone

Emmanuel Feldman: Student of Orlando Cole

Susan Synnestvedt: Graduating student of David Cerone

Bonnie Bewick: Student of David Cerone

Kelly Shanafelt: Student of Joseph de Pasquale

Xiao-Lan Wang: Student of David Soyer

Jorge Bolet plays the Baldwin piano.



Philadelphia Museum of Art

Performances

CURTIS CONCERT

Bart Feller, flute
John Moore, bass
Joanne Pearce, piano
Kenneth Every, percussion

Van Pelt Auditorium
Wednesday, April 17, 1985
12:00 Noon

PROGRAM

Sonata in E major. J.S. Bach
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

Suite Italienne. I. Stravinsky
Introduzione
Romanza
Gavotte con due variazioni
Menuetto e finale

Concerto for flute in D minor. C.P.E. Bach
Un poco andante
Allegro di molto

Suite for flute, piano, bass and percussion. C. Bolling
Baroque and Blue
Sentimentale
Jacanaise
Fugace

JOANNE PEARCE began her piano lessons at the age of five with Dr. Allen Birney. She was the winner of several competitions and appeared as soloist with several orchestras. Ms. Pearce has performed frequently as both soloist and accompanist in the Philadelphia areas and is currently a third year student at the Curtis Institute where she studies with Eleanor Sokoloff and with Dr. Vladimir Sokoloff.

JOHN MOORE was a member of the Delaware All-State Orchestra in 1981-84. He was in the Philadelphia Youth Orchestra in their 82-84 seasons. In the summer of 1983 he attended the Eastern Music Festival in Greensboro, North Carolina. Mr. Moore is now a student of Mr. Roger Scott at the Curtis Institute of Music.

KENNETH EVERY attended the Lower Merion Senior High School and the Settlement School of Music. He was accepted at the Curtis Institute to study percussion with Gerald Carlyss and Michael Bookspan. Mr. Every will be graduating this spring and plans to get his master's degree at the St. Louis Conservatory of Music.

BART FELLER began his musical studies with the recorder at the age of five, followed by piano at eight, and flute at ten. He attended the Pre-College Division of the Juilliard School, where he received awards in music theory. Mr. Feller won first prize in the WFLN Young Instrumentalists Auditions, and in the Performers of Connecticut Young Artists Competition. In February, 1983 he gave a performance of the Nelson Flute Concerto with the Philadelphia Symphony Orchestra under the direction of William Smith. Mr. Feller is in his final year of studies at the Curtis Institute. He studies flute with Julius Baker and John Krell.

Curtis Institute of Music
John De Lancie, Director
Vladimir Sokoloff, Director
Concert Programs

Philadelphia Museum of Art
Robert Montgomery Scott, President
Anne d'Harnoncourt, Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 17 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FORTY-FOURTH STUDENT RECITAL

I

Polonaise in F# major, Op. 44

Frederick Chopin
(1810-1849)

Nocturne in F minor, Op. 55, No. 1

Chopin

Scherzo in B^b minor, Op. 31

Chopin

Matthew Herskowitz, piano

II

Suite for Viola and Piano (1919)

Ernest Bloch
(1880-1959)

Lento - Allegro - Moderato

Allegro ironico

Molto vivo

Paul Cortese, viola Ruth Butterfield, piano

III

Etude in C# minor, Op. 25, No. 7

Chopin

Prelude in G minor, Op. 23, No. 5

Sergei Rachmaninoff
(1873-1943)

Prelude in G# minor, Op. 32, No. 12

Rachmaninoff

Prelude in A minor, Op. 32, No. 8

Rachmaninoff

Yaron Etkovitch, piano

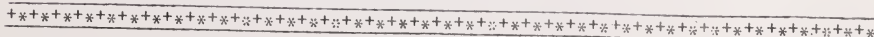
Matthew Herskowitz: Student of Seymour Lipkin

Paul Cortese: Student of Joseph de Pasquale

Ruth Butterfield: Student of Dr. Vladimir Sokoloff

Yaron Etkovitch: Student of Gary Graffman

Dr. Vladimir Sokoloff prepared the Bloch



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Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC
ALUMNI ASSOCIATION, DISTRICT IV

presents

ARNOLD STEINHARDT and VLADIMIR SOKOLOFF

Thursday, April 18, 1985 at 8 P.M.

PROGRAM

I

Adagio and Allegro, Op. 70

Robert Schumann
(1810-1856)

Lachrymae, reflections on a
song of Dowland, Op. 48

Benjamin Britten
(1913-1976)

Flow, my tears, fall from your springs:
Exil'd forever let me mourn
Where night's black bird her sad infamy sings.
There let me live forlorn.
Never may my woes be relieved,
Since pity is fled,
And tears, and sighs, and groans
My weary days, my weary days
Of all joys have deprived.
Hark you shadows that in darkness dwell,
Learn to condemn light.
Happy, happy that they in Hell
Feel not the world's despite.

Sonata

Marion Bauer
(1897-1955)

Allegretto (rubato)
Andante espressivo
Allegro

ARNOLD STEINHARDT, viola

VLADIMIR SOKOLOFF, piano

INTERMISSION

II

Three Pictures of Chassidic Life

Ernest Bloch
(1880-1959)

Vidui--Contrition
Nigun--Improvisation
Simchas Torah -- Rejoicing

Nocturne and Cortège

Lili Boulanger
(1890-1918)

From the Operetta "Apple Blossoms"

Fritz Kreisler
(1875-1962)

Little Viennese March
Who Can Tell
Syncopation

Cavatina

Fritz Kreisler

Hungarian Dance, No. 17 in F minor

Brahms-Kreisler

ARNOLD STEINHARDT, violin VLADIMIR SOKOLOFF, piano

This concert is dedicated to the memory of Gabrielle Hunt who was the first President of the Curtis Institute of Music Alumni Association, District IV, and later became President of the National Board.

CURTIS HALL

1726 LOCUST STREET

PHILADELPHIA



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Friday 19 April 1985 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

FORTY-FIFTH STUDENT RECITAL

I

Passacaglia and Fugue in C minor, S. 582

Johann Sebastian Bach
(1685-1750)

Andrew Moore, organ

II

Ballade No. 1 in G minor, Op. 23

Frederick Chopin
(1810-1849)

Suite de Danzas Criollas

Alberto Ginastera

1 Adagietto pianissimo 2 Allegro rustico

(1916-1983)

3 Allegretto cantabile 4 Calmo e poetico 5 Scherzando

Lisa Nagatani, piano

III

Weidenröslein

Franz Schubert
(1797-1828)

Nacht und Träume

Wanderers Nachtlied

Der Erlkönig

Four Songs, Op. 13

Samuel Barber
(1910-1981)

1 Nocturne 2 A Nun Takes the Veil

3 The Secrets of the Old 4 Sure on This Shining Night

Caroline Thomas, mezzo-soprano

Eytan Pessen, piano

INTERMISSION

IV

Zigeunerlieder, Op. 55

Antonin Dvorak
(1841-1904)

1 Mein Lied ertönt ein Liebespsalm 2 Ei, wie mein Triangel

wunderherrlich läutet! 3 Rings ist der Wald so stumm und still

4 Als die alte Mutter 5 Reingestimmt die Saiten, Bursche tanz'

im Kreise! 6 In dem weiten, breiten, luft'gen 7 Darf des Falken

Schwinge Tatrahö'n umrauschen

Hans Ashbaker, tenor

Eytan Pessen, piano

V

Ballade No. 3 in A^b major, Op. 47

Chopin

Prelude No. 15 in D^b major, Op. 28

Chopin

Scherzo No. 3 in C[#] minor, Op. 39

Chopin

Hugh Sung, piano

VI

E lucevan le stelle from Tosca

Giacomo Puccini
(1858-1924)

Hans Ashbaker, tenor

Eytan Pessen, piano

Mon coeur s'ouvre à ta voix from Samson et Dalila

Camille Saint-Saens
(1835-1921)

Caroline Thomas, mezzo-soprano

Hans Ashbaker, tenor

Eytan Pessen, piano

Andrew Moore: Student of John Weaver
Lisa Nagatani: Student of Seymour Lipkin
Caroline Thomas: Student in the Opera Department with Boris Goldovsky
Eytan Pessen: Student of Dr. Vladimir Sokoloff
Hans Ashbaker: Student in the Opera Department with Boris Goldovsky
Hugh Sung: Student of Jorge Bolet

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

The Symphony Orchestra of



The Curtis Institute of Music

April 20, 1985

8 p.m.

Memorial Hall, Plymouth

The James Spooner Concert Series

This concert is made possible by a trust established through the foresight of a true philanthropist and Plymouth resident, James Spooner. In keeping with Mr. Spooner's wishes, the James Spooner Concert Series presents "high-grade public concerts in Plymouth to which the public shall be admitted without charge."



Program Notes

Conductor Andre Kostelanetz commissioned New England Triptych in 1956, and he conducted its first performance on Oct. 28 of that year in Miami. As the basis of the work, the composer used themes by William Billings (1746-1800) who, Schuman writes, "is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a 'fantasy' on themes of Billings, nor 'variations' on his themes, but rather a fusion of styles and musical language."

Coming after *Tannhauser*, *Lohengrin* was Wagner's last "opera." His next work was *Tristan and Isolde*, the first to be called "music-drama." *Lohengrin* was completed in 1848 and its first performance was on Aug. 28, 1850, at Weimar. The producer was Franz Liszt. The American premiere took place in New York in April of 1871.

Eight years after *Tristan and Isolde* Wagner completed *Die Meistersinger* in 1867. He had already written the first two dramas of the Ring cycle. The composer's only comedy, *Die Meistersinger* deals not with gods, goddesses, and supermen, nor with knights and legends, but with human beings interacting in the real world. The work was premiered at Munich in June of 1868. America first heard it at the Metropolitan Opera on Jan. 4, 1886.

Scored for flutes, oboes, clarinets, bassoons, horns, trumpets, drums and strings, Mozart's Symphony, K. 504, was written in December of

1786, after *Figaro's Marriage* and before *Don Giovanni*. Mozart's great success in Prague is attested to by a letter he wrote from that city: "... the one topic of conversation here is Figaro; nothing is played, sung or whistled but — Figaro; nobody goes to any opera but — Figaro; everlastingly Figaro!" The "Prague" Symphony was premiered there in January of 1787.

Impresario Serge Diaghilev commissioned the Firebird for his Russian Ballet. It was performed for the first time in Paris on June 25, 1910. Of it Stravinsky wrote, "I had already begun to think about the Firebird when I returned to St. Petersburg from Oustiloug in the fall of 1909, though I was not yet certain of the commission (which in fact did not come until December, more than a month after I had begun to compose; I remember the day Diaghilev telephoned me to say go ahead, and my telling him I already had). The Firebird did not attract me as a subject. Like all 'story' ballets, it demanded 'descriptive' music of a kind I did not want to write. I had not yet proven myself as a composer, had not earned the right to criticize the aesthetics of my collaborators; but I did criticize them, and arrogantly, though perhaps my age (I was only twenty-seven) was more arrogant than I was. Above all I could not abide the assumption that my music would be imitation Rimsky-Korsakov, especially since by this time I was in such revolt against poor Rimsky. If I say I was not anxious to fulfill the commission, however, I know that in truth my reservations about the subject were partly advance defense for my not being sure I could. But Diaghilev's diplomacy arranged all. He came to see me one day, with Fokine, Nijinsky, Bakst, and Benoit, and when the five of them had proclaimed their belief in my talent, I began to believe, too, and accepted."



Program

New England Triptych

Be glad then, America

When Jesus Wept

Chester

William Schuman

(1910-)

Robert Spano, conductor

Prelude to Act I from Lohengrin

Richard Wagner

(1813-1883)

Excerpts from Die Meistersinger

Wagner

Prelude to Act III

Dance of the Apprentices

Procession of the Meistersinger

Mark Russell Smith, conductor

INTERMISSION

Symphony No. 38 in D major,

Wolfgang Amadeus Mozart

K. 504 "Prague"

(1756-1791)

Adagio – Allegro

Andante

Finale: Presto

Barbara Yahr, conductor

Suite from the Firebird (1919 version)

Igor Stravinsky

Introduction – Dance of the Firebird –

(1882-1971)

Dance of the Princess – Infernal Dance of

King Kastchei – Lullaby – Finale

Michael Stern, conductor





The Curtis Institute of Music

The Curtis Institute of Music opened in Philadelphia in October 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), The Curtis Institute is a tuition-free school for talented young musicians studying an instrument, voice or conducting. For sixty years, nearly 3,000 musicians have come from countries throughout the world to develop their musical talents at Curtis. Approximately 180 students study each season with the Curtis faculty, most of whom are performing musicians. The Curtis Institute counts among its graduates some of the most distinguished names in music, including Samuel Barber, Leonard Bernstein, Gian Carlo Menotti, Anna Moffo, Ned Rorem and Peter Serkin. John de Lancie is the current director of The Curtis Institute.



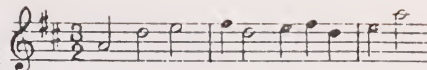
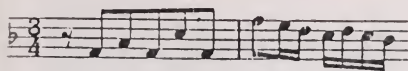
James Spooner

1868-1954

A lifelong resident of Plymouth, James Spooner was known as a generous, yet quiet, benefactor in the town which had been his family's home since 1637. Although he was a very private man, he enjoyed sharing with others his interest in swimming, figure skating, dancing, golfing and especially music. He also is often remembered for the special interest he took in young people.

At his death in 1954, James Spooner left the bulk of the Spooner estate to benefit the residents of Plymouth. The Spooner House on North Street, which had been the Spooner home since 1763, was established as a public museum and is now cared for by the Plymouth Anti-quarian Society.

As a musical gift to the people of Plymouth, James Spooner set aside estate income to support musical programs at Plymouth's First Parish Church. In addition, he established the James Spooner Concert Series which has brought "high-grade public concerts" to Plymouth without charge to its residents since 1962.



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 22 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FORTY-FIFTH STUDENT RECITAL

I

Prelude and Fugue in C minor, S. 546

Johann Sebastian Bach
(1685-1750)

Naiades

(from Suite No. 4, Op. 55)

Louis Vierne
(1870-1937)

Phantasie über den Choral,
"Hallelujah! Gott zu Loben"

Max Reger
(1873-1916)

Angelo S. Rosati, organ

II

Trio for Piano, Clarinet, and Viola
in E-flat major, K. 498 "Kegelstatt"

Wolfgang Amadeus Mozart
(1756-1791)

Carl Jackson, clarinet Paul Cortese, viola
Joanne Pearce, piano

III

From Preludes, Op. 28

No. 17 in A^b major - No. 18 in F minor -
No. 19 in E^b major - No. 20 in C minor -
No. 21 in B^b major - No. 22 in G minor -
No. 23 in F major - No. 24 in D minor

Frederic Chopin
(1810-1849)

Beatrice Long, piano

Angelo S. Rosati: Graduating student of John Weaver

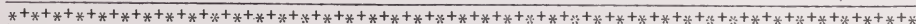
Carl Jackson: Student of Donald Montanaro

Paul Cortese: Student of Joseph de Pasquale

Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff

Beatrice Long: Student of Seymour Lipkin

Felix Galimir prepared the Mozart



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Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Tuesday 23 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

THE CURTIS FACULTY SERIES

DAVID SOYER

I

Sonata No. 2 for Cello and Piano
in G minor, Opus 5, No. 2

Ludwig van Beethoven
(1770-1827)

Andante sostenuto ed espressivo - allegro molto più tosto presto
Rondo: Allegro

II

Sonata for Cello and Piano (1917)

Frank Bridge
(1879-1941)

Allegro ben moderato
Adagio ma non troppo - molto allegro e agitato

David Soyer, cello
Cynthia Raim, piano

INTERMISSION

III

Sonata for Cello and Piano in A minor, Opus 36

Edvard Grieg
(1843-1907)

Allegro agitato - presto - prestissimo
Andante molto tranquillo
Allegro molto e marcato

David Soyer, cello
Cynthia Raim, piano

Cynthia Raim is an alumna of The Curtis Institute, class of 1977



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 24 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FORTY-SEVENTH STUDENT RECITAL

I

Sonata No. 2 in D major for Cello and Piano
Adagio - Allegro - Andante - Allegro

Johann Sebastian Bach
(1685-1750)

Sonatina No. 2 for Cello and Piano in A major
(transcribed by Gregor Piatigorsky)
Allegro - Menuetto - Adagio - Rondo

Wolfgang Amadeus Mozart
(1756-1791)

Karen Meier, cello
Thomas Sauer, piano

II

Auf dem Strom, D. 943

Franz Schubert
(1797-1828)

Blair Wilson, tenor
Susan Carroll, horn Hugh Sung, piano

INTERMISSION

III

In dem Schatten meiner Locken
Lebe wohl
Schlafendes Jesuskind

Hugo Wolf
(1860-1903)

"Donde lieta uscì" from La Bohème

Giacomo Puccini
(1858-1924)
Puccini

"Quando m'en vo" from La Bohème

"Do not go my love"
"At the well"

Richard Hageman
(1882-1966)

"The bird of the wilderness"

Edward Horsemann

Suzanne Brown, soprano
Catherine Schneider, piano

IV

Sonata in D major for Flute and Piano, Op. 94
Andantino - Allegretto scherzando -
Andante - Allegro con brio

Sergei Prokofiev
(1891-1953)

Bart Feller, flute
Beatrice Long, piano

(please turn)

Quintet for Piano, Oboe, Clarinet,
Horn, and Bassoon in E^b major, K. 452

Wolfgang Amadeus Mozart
(1756-1791)

Largo - Allegro moderato

Larghetto

Rondo: Allegretto

Roger Wiesmeyer, oboe Susan Carroll, horn
John Warren, clarinet Kathleen McLean, bassoon
Eric Zivian, piano

Karen Meier: Student of Orlando Cole
Thomas Sauer: Student of Jorge Bolet
Blair Wilson: Student of Todd Duncan
Susan Carroll: Graduating student of Myron Bloom
Hugh Sung: Student of Jorge Bolet
Suzanne Brown: Student of Marianne Casiello
Catherine Schneider: Graduating student of Dr. Vladimir Sokoloff
Bart Feller: Graduating student of Julius Baker and John Krell
Beatrice Long: Student of Seymour Lipkin
Roger Wiesmeyer: Student of John de Lancie
John Warren: Student of Donald Montanaro
Kathleen McLean: Graduating student of Sol Schoenbach
Eric Zivian: Student of Gary Graffman

Edward Aldwell prepared the quintet

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Friday 26 April 1985 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

FORTY-EIGHTH STUDENT RECITAL

I

Sonata No. 4 in A major

from "Il Pastor Fido," Op. 13, No. 4

Prelude - Allegro - Pastorale - Allegro

Antonio Vivaldi

(1678-1741)

Claudia Walker, flute Karen Meier, cello

Elizabeth Melcher, organ

Prelude and Fugue on the Name of Alain, Op. 7

Maurice Duruflé

(1902-)

Elizabeth Melcher, organ

II

Concerto for Violin No. 2 in F# minor

Allegro - Andante sostenuto - Rondo: Allegro

Henri Vieuxtemps

(1820-1881)

Iwao Furusawa, violin

Soo-Jin Park, piano

INTERMISSION

III

Etude-Tableau in C major, Op. 33, No. 2

Etude-Tableau in E^b minor, Op. 39, No. 5

Sergei Rachmaninoff

(1873-1943)

Mephisto Waltz No. 1

Franz Liszt

(1811-1886)

Soo-Jin Park, piano

IV

Quartet in C major for Flute and Strings, K. 285b

Allegro

Thema: Andantino - Variazioni

Wolfgang Amadeus Mozart

(1756-1791)

Bart Feller, flute Lisa Ponton, viola

Suzanne Gilman, violin Karen Meier, cello

Claudia Walker: Student of Julius Baker and John Krell

Karen Meier: Student of Orlando Cole

Elizabeth Melcher: Student of John Weaver

Iwao Furusawa: Graduating student of Aaron Rosand

Soo-Jin Park: Student of Gary Graffman

Bart Feller: Graduating student of Julius Baker and John Krell

Suzanne Gilman: Student of Szymon Goldberg

Lisa Ponton: Student of Joseph de Pasquale

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The Steinway is the official piano of The Curtis INstitute of Music.

For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

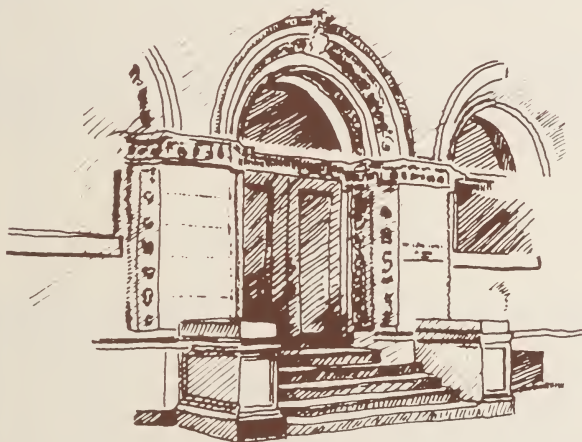
Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Sixty-first Season 1984-1985



THE CURTIS OPERA DEPARTMENT

AT

JOHN WANAMAKER'S

Wanamaker's Third Floor Auditorium

SATURDAY 27 APRIL 1985 AT 2:00 P.M.

SUNDAY 28 APRIL 1985 AT 2:00 P.M.

BORIS GOLDOVSKY

Mr. Goldovsky was born in Moscow. He completed studies as a pianist at the Franz Liszt Academy in Budapest in 1930. In 1934 he graduated as a conductor from The Curtis Institute of Music. He holds degrees from Bates College, the Cleveland Institute of Music, and Northwestern University. He has been Director of the Opera Department of the New England Conservatory of Music, Head of the Opera Department at the Berkshire Music Center, and, since 1977, Head of the Opera Department at the Curtis Institute. Next season he will celebrate forty years as Artistic Director of the Goldovsky Institute. Known to millions of radio listeners as intermission commentator on the Metropolitan Opera broadcasts, Mr. Goldovsky - a Peabody Award winner - has added to his career as pianist, conductor, stage director and lecturer, that of author. Among his published works are *Accents on Opera*, *Bringing Opera to Life*, *Bringing Soprano Arias to Life*, *Manual of Operatic Touring*, and *My Road to Opera*.

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (later Mrs. Efrem Zimbalist), the Institute, a tuition-free school, has provided musical training for nearly 3000 musicians who are accepted as students only after a rigorous audition. Curtis counts among its distinguished former students some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Gary Graffman, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century. For sixty years, students have come from virtually every country in the world to develop their talents at Curtis. At present, nearly 300 Curtis graduates are members of major American and Canadian orchestras, with more than 100 of these occupying principal chairs. Enrollment each season generally comprises from 160 to more than 180 students, pursuing their studies with a faculty of approximately seventy. Over the past few seasons, in addition to Americans, students have come from Australia, Austria, Canada, England, France, Germany, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, Mexico, New Zealand, the Philippines, People's Republic of China, Republic of China, Singapore, Sweden, Venezuela, Yugoslavia, and the U.S.S.R.

FINTA GIARDINIERA

by Wolfgang Amadeus Mozart

The eighteen-year-old Mozart received with youthful exuberance the commission from the Elector of Bavaria to compose *Finta*. Intrigued with the story (which had been set to music earlier by the composer, Pasquale Anfossi), Mozart set eagerly to work. The text appealed to him enormously. Here was a chance to poke gentle fun at the stuffy and outmoded conventions of opera buffa, and Mozart seized on it with delight.

In less than five months, *Finta* was completed and received its first performance in Munich on January 13, 1774. It was an auspicious occasion. The next day Mozart wrote home to his mother: "God be praised! My opera was performed yesterday, the 13th, for the first time and was such a success that it is impossible to describe to Mamma. In the first place, the whole theater was so packed that a great many people were turned away. Then after each aria there was a terrific noise, clapping of hands and cries of 'Viva Maestro'. Her Serene Highness, the Electress, and the Dowager also called out 'Bravo!' As to our return home, it is not likely to be soon. One most just and undeniable reason is that my opera is to be given again on Friday next, and I am very necessary at the performance or it might be difficult to recognize it again. There are very odd ways here. One thousand kisses to Miss Bimberl (the dog)."

For *Finta*, Mozart composed some of his most inspired and uniquely beautiful music. The finales of Acts I and II (forerunners of the great ensembles in "The Marriage of Figaro") are among the earliest and most remarkable examples of the portrayal in music of continuous and complicated stage action. The music abounds in melodic invention and daring, as well as unusual harmonic modulations with which Mozart deals with remarkable freedom and in the most unexpected ways. All his life Mozart was devoted to this work. Some years later, he revised portions of it and prepared a German version for a touring company.

In 1949, I was finally able to track down a rare and out-of-print copy of the libretto which Anfossi had used for his version of *Finta*. By using Anfossi's text as a guide, Sarah Caldwell and I were able to reconstruct the general story line, although Mozart's libretto differed in a number of significant details. The present version has been adapted for modern audiences.

BORIS GOLDOVSKY

THE CURTIS OPERA DEPARTMENT

Boris Goldovsky, Director

presents

LA FINTA GIARDINIERA

(The Disguised Girl Gardener)

OPERA IN THREE ACTS

Music by

WOLFGANG AMADEUS MOZART

Text by

Raniero Calzabigi

*Plot revised and translated by
Boris Goldovsky and Sarah Caldwell*

Presented for the first professional performance in the United States by
Boris Goldovsky's Opera Theater at the Boston Opera House on
December 10, 1950.

Staged and conducted by

Boris Goldovsky

assisted by

Fredric Popper and Richard Crittenden

Set designed by Francis Kiman

Production Management: Dream Merchants

Technical Director: Philip Jordan

Lighting designed by Marcus Dilliard

Costumes by Leo Van Witsen

Make-Up: Marciem Bazell

Coordinator of Operatic Activities: Kathleen Scott

THE CAST

The Podesta (Mayor) of Lagonero **Hans Ashbaker** .. (April 27) and 28
~~Jeffrey Mosher~~ ~~April 28~~

Staff on the Podesta's estate:

Sandrina, in charge of the roses **Judith Pannill**
(Countess Belfiore, in disguise)

Nardo, a butler **Richard Zuch**
(Countess Belfiore's servant, in disguise)

Serpetta, a maid **Katherine Turner**

Arminda, the Podesta's niece **Charmaine McGilvary**

Ramiro, a young poet, in love with Arminda **Beth MacLeod**

Count Willibald Belfiore, betrothed to **David Crawford**
Arminda, believing his wife dead

The action takes place one spring day in the early eighteenth century
on the estate of the Podesta of Lagonero.

Act I

The garden Morning

Act II

The boudoirs Afternoon

Act III

The wine cellar ... Evening

La finta giardiniera: edited for the Neue Mozart-Ausgabe by Rudolph Angermueller and Dietrich Berke.

By arrangement with Magnamusic-Baton Inc., for Baerenreiter-Verlag,
publisher and copyright owner.

*This production is being offered in part through the generosity of the
Samuel S. Fels Fund.*



THE ORCHESTRA

VIOLINS

Mitchell Newman
Yayoi Numazawa
Julie Triquet
Gloria Justen
Hui-Fang Chen

Annalee Patipatanakoon
Jennifer Ross
Harvey De Souza
Keun-Ah Park

VIOLAS

Nancy Thomas
Lisa Ponton
Scott Ligocki

CELLOS

Lawrence Figg
Diana Fish
Sharon Mautner

DOUBLEBASSES

Steven Zeserman
Joelle Fancher

ORCHESTRA MANAGER

Richard Zuch

FLUTE

David Fedele

OBOES

Lisa Messineo
Jennifer Kuhns

BASSOONS

Mark Timmerman
Gerald Alleva

HORNS

Susan Carroll
Michael Motise

TRUMPETS

Frank Ferraro
Christopher Hendricks

TIMPANI

Charles Ross

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 29 April 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FORTY-NINTH STUDENT RECITAL

I

Nocturno for Horn and Harp, Op. 7

Franz Strauss
(1822-1905)

Ellen Dinwiddie, horn Paula Provo, harp

II

Sonata for Flute and Piano
Modéré - Lent - Allegro moderato

Philippe Gaubert
(1879-1941)

Chant de Linos

André Jolivet
(1905-1974)

John Thorne, flute
Joanne Pearce, piano

INTERMISSION

IV

Sonata No. 9 for Violin and Piano
in A major, Op. 47 "Kreutzer"
Adagio sostenuto: Presto
Andante con variazioni
Presto

Ludwig van Beethoven
(1770-1827)

Susan Synnestvedt, violin Ju-Hee Suh, piano

Ellen Dinwiddie: Student of Myron Bloom
Paula Provo: Graduating student of Marilyn Costello
John Thorne: Student of Julius Baker and John Krell
Joanne Pearce: Student of Eleanor Sokoloff and Dr. Vladimir Sokoloff
Susan Synnestvedt: Graduating student of David Cerone
Ju-Hee Suh: Student of Jorge Bolet

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1964-1965

Wednesday 1 May 1965 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FIFTIETH STUDENT RECITAL

I

Sonata No. 3 in A major
for Cello and Piano, Op. 69 (1808)
Allegro ma non tanto
Scherzo: allegro molto
Adagio cantabile
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Emmanuel Feldman, cello Beatrice Long, piano

II

Sonata for Oboe and Piano (1962)
Elegie
Scherzo
Deploration

Francis Poulenc
(1899-1963)

Beau Soir for Oboe and Piano

Claude Debussy
(1862-1913)

Roger Wiesmeyer, oboe David Lofton, piano

III

Sonata in Eb major, K. 232 (1774)
Adagio
Menuetto I & II
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Scherzo No. 4 in E major, Op. 54 (1842)

Frederick Chopin
(1810-1849)

Thomas Sauer, piano

Emmanuel Feldman: Student of Orlando Cole
Beatrice Long: Student of Seymour Lipkin
Roger Wiesmeyer: Student of John de Lancie
Thomas Sauer: Student of Jorge Bolet

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1934-1935
Friday 3 May 1935 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

GRADUATING STUDENT SOLOISTS

with

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Concerto for Bassoon and Orchestra
in Bb major, K. 191

Wolfgang Amadeus Mozart
(1756-1791)

Allegro - Andante ma adagio - Rondo: tempo di menuetto

David McGill, bassoon
Michael Stern, conductor

Concerto No. 1 for Organ and String Orchestra

David Loeb
(1939-)

Allegro tranquillo - Andante solenne - Presto

Mark Bani, organ
Robert Spano, conductor

Concerto in D major for Violin and Orchestra, Op. 35
1st movement: Allegro moderato

Peter Tchaikovsky
(1840-1893)

Susan Synnestvedt, violin
Robert Spano, conductor

INTERMISSION

Grand Duo for Violin and Doublebass
Allegro maestoso

Giovanni Bottesini
(1821-1889)

Annalee Patipatanakoon, violin Timothy Cobb, doublebass
Barbara Yahr, conductor

Concerto for Cello and Orchestra in D major
Allegro moderato - Adagio - Allegro
(Gevaert edition)

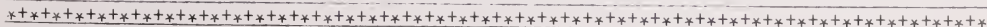
Franz Joseph Haydn
(1732-1809)

Eva Leininger, cello
Mark Smith, conductor

Concerto in D major for Violin and Orchestra (1931)
Toccata - Aria II - Capriccio

Igor Stravinsky
(1882-1971)

David Salness, violin
Barbara Yahr, conductor



David McGill: Graduating student of Sol Schoenbach
 Michael Stern: Student of Max Rudolf
 Mark Bani: Graduating student of John Weaver
 Robert Spano: Student of Max Rudolf
 Susan Synnestevedt: Graduating student of David Cerone
 Annalee Patipatanakoon: Graduating student of Aaron Rosand
 Timothy Cobb: Graduating student of Roger Scott
 Eva Leininger: Graduating student of Orlando Cole
 Mark Smith: Student of Max Rudolf
 David Salness: Graduating student of David Cerone
 Barbara Yahr: Student of Max Rudolf

THE ORCHESTRA

VIOLIN I

Suzanne Leon
 Pyinah Chon
 Suzanne Gilman
 David Niwa
 Ivan Chan
 Sigrun Edvaldsdottir
 Hui-Fang Chen
 Ghislaine Fleischmann

VIOLIN II

Nicholas Kitchen
 Bonnie Bewick
 Amy Kinney
 Julie Triquet
 Keun-Ah Park
 Paul Pesthy
 Xiao-Fu Zhou

VIOLAS

Andre Roy
 Belinua Reuning
 Kelly Shanafelt
 Paul Cortese
 Anibal Dos Santos
 Karen Sanders

CELLOS

Xiao-Lan Wang
 Karen Meier
 Yee-Sun Kim
 Wendy Sutter
 Marina Hoover

DOUBLEBASSES

William Tilley
 John Moore

FLUTES

Bart Feller
 John Thorne 4-5-6
 Claudia Walker 3

OBOES

Jennifer Kuhns
 Andrea Plesnarski 4-5
 Roger Wiesmeyer 1-3-6

CLARINETS

Nicola Everton
 Dennis Strawley 5
 John Warren 3-4-6

BASSOONS

Gerald Alleva 4
 Kathleen McLean 3-6
 Mark Smith 5
 Mark Timmerman

HORNS

Lori Amada 6
 Anne Bonnycastle 3-4-5
 Susan Carroll 1
 Michael Motise
 Shelley Showers
 N. Martin Tipton

TRUMPETS

William Coble 4-6
 Frank Ferraro 3
 Christopher Hendricks

TROMBONES

Blair Bollinger (bass)
 William Chang
 Christopher Dudley 6
 William Stout 4

TUBA

Matthew Good

TIMPANI

Kenneth Every

PERCUSSION

David DePeters

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

WIND PRINCIPALS

Mozart=1
 Tchaikovsky=3
 Bottesini=4
 Haydn=5
 Stravinsky=6



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director
Curtis Hall Sixty-first Season 1984-1985
Sunday 5 May 1985 at 3:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

Graduating Recital

SEUNG-HEE HYUN

Sonata No. 13 for Piano in B^b major, K. 333

Allegro

Andante cantabile

Allegretto cantabile

Wolfgang Amadeus Mozart
(1756-1791)

Sonata No. 30 for Piano in E major, Op. 109

Vivace

Prestissimo

Andante con variazioni

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Etude in C[#] minor, Op. 2, No. 1

Etude in C[#] minor, Op. 42, No. 1

Alexander Scriabin
(1872-1915)

Symphonic Etudes in the Form of Variations, Op. 13
(with the five posthumous variations)

Robert Schumann
(1810-1856)

Seung-Hee Hyun, piano

Seung-Hee Hyun: Graduating student of Eleanor Sokoloff



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Monday 6 May 1985 at 8:00pm

THE EDITH L. PROSKOFF MEMORIAL CONCERT SERIES

FIFTY-FIRST STUDENT RECITAL

I

Sonata No. 2 in A minor for Solo Violin, S. 1003

Johann Sebastian Bach

Grave - Fuga - Andante - Allegro

(1685-1750)

Jun-Ching Lin, violin

II

Sonata No. 2 for Violin and Piano (1923)

Béla Bartók

Molto moderato - Allegretto

(1881-1945)

Gloria Justen, violin Thomas Sauer, piano

III

Serenade in D major, Op. 25

Ludwig van Beethoven

Entrata (Allegro) - Tempo ordinario d'un menuetto -

(1770-1827)

Allegro molto - Andante con variazioni - Allegro scherzando

e vivace - Adagio - Allegro vivace e disinvolto

Claudia Walker, flute Sigrun Edvaldsdottir, violin

Lisa Ponton, viola

Jun-Ching Lin: Graduating student of Jascha Brodsky and David Cerone

Gloria Justen: Student of David Cerone

Thomas Sauer: Student of Jorge Bolet

Claudia Walker: Student of Julius Baker and John Krell

Sigrun Edvaldsdottir: Student of Jascha Brodsky and Jaime Laredo

Lisa Ponton: Student of Joseph de Pasquale

Karen Tuttle prepared the Beethoven



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Sixty-first Season 1984-1985

Tuesday 7 May 1985 at 8:00pm

THE CURTIS OPERA DEPARTMENT

Boris Golúovsky, Director

presents

AN EVENING OF OPERA SCENES

The Magic Flute

Wolfgang Amadeus Mozart
(1756-1791)

Act II, Trio

Sarastro

Pamina

Tamino

Priest

Kevin Short

Charmaine McGilvary

David Crawford

Richard Zuch

Don Giovanni

Mozart

Act I, Aria

Zerlina

Masetto

Act II, Aria

Zerlina

Masetto

Judith Pannill

Kevin Short

Beth MacLeod

Richard Zuch

The Abduction from the Seraglio

Mozart

Act I, Duet

Blonda

Osmin

Katherine Turner

Kevin Short

La Bohème

Giacomo Puccini
(1858-1924)

Act I, scene

Mimi

Rodolfo

Maryte Bizinauskas

David Crawford

The Ballad of Baby Doe

Douglas Moore
(1893-1969)

Act I, Scene 5

Augusta

Her friends

Caroline Thomas

Katherine Turner, Beth MacLeod,

Sarah Woodcock, Guoda Puzinauskas

Rigoletto

Giuseppe Verdi
(1813-1901)

Act IV, scene

Gilda

Maddalena

Sparafucile

Sarah Woodcock

Guoda Puzinauskas

Kevin Short

(please turn)

Staged by Boris Goldovsky and Richard Crittenden
Played by Boris Goldovsky and Kathleen Scott
Musical preparation by Fredric Popper and Kathleen Scott

Charmaine McGilvary, David Crawford, Beth MacLeod, Katherine Turner, Maryte Bizinkauskas, Caroline ThomasSarah Woodcock, and Guoda Puzinauskas are students in the Opera Program with Boris Goldovsky.

Kevin Short and Judith Pannill are students of Raquel Adonaylo.

Richard Zuch is a student of Todd Duncan.

THE CURTIS OPERA DEPARTMENT

Boris Goldovsky, Director
Freáric Popper, Coach and Assistant to the Director
Richard Crittenden, Stage Director
Kathleen Scott, Coach and Coordinator of Opera Activities
Leo Van Witsen, Costumes
Marciem Bazell, Make-up

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Sixty-first Season 1984-1985

Wednesday 3 May 1985 at 8:00pm

THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

FIFTY-SECOND STUDENT RECITAL

I

Havanaise, Op. 83

Camille Saint-Saens
(1835-1921)

Sonata No. 1 for Piano and Violin

in G major, Op. 78 (1830)

Johannes Brahms
(1833-1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

Vesna Stankovic, violin
Predrag Muzijevic, piano

II

Three Songs for Voice and Piano (1934)

Paul Brantley
(1961-)

A Flower Given to My Daughter (James Joyce)

Spring and Fall to a Young Child (Gerard Manley Hopkins)

A Clear Day and No Memories (Wallace Stevens)

Lisa White, soprano
Catherine Schneider, ~~Paul Brantley~~ piano

III

Sonata for Piano in A minor, K. 310 (1778)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Andante cantabile con espressione

Presto

Barcarolle in F# major, Op. 60 (1846)

Frederick Chopin
(1810-1849)

Scarbo (from Gaspard de la nuit, 1908)

Maurice Ravel
(1875-1937)

Makoto Ueno, piano

Vesna Stankovic: Student of Szymon Goldberg
Predrag Muzijevic: Student of Dr. Vladimir Sokoloff
Lisa White: Student of Marianne Casiello
Paul Brantley: Student of David Loeb
Makoto Ueno: Student of Jorge Bolet

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to that quality by remembering that the starting time for our recitals is 8:00 pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00 pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We hope you will express your approval by remaining to hear all of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The taking of photographs and the use of recording equipment in the Hall are permissible only with authorization.

The Edith L. Prostkoﬀ Memorial Concert Series, as our student recitals are now known, is generously supported by Mr. Robert Prostkoﬀ in loving memory of his wife.

The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260 weekdays between 11:00am--4:00pm.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

The Curtis Institute of Music

FIFTY-SECOND COMMENCEMENT
and
CONFERRING OF DEGREES



JOHN de LANCIE, Director

CURTIS HALL

Friday, May Ten

One Thousand Nine Hundred and Eighty-five
at Eleven o'clock in the Morning

Order of Ceremonies

Prelude PRELUDE AND FUGUE IN A MINOR, S. 542
J. S. Bach

Processional TRUMPET VOLUNTARY
Jeremiah Clarke

Recessional TRUMPET VOLUNTARY
John Stanley

Order of Ceremonies

INTRODUCTION OF COMMENCEMENT SPEAKER

JOHN de LANCIE

ADDRESS

TODD DUNCAN

Member of the Voice Department Faculty
of The Curtis Institute of Music

CONFERRING OF CERTIFICATES

MRS. CARY W. BOK

Chairman of the Board

JOHN de LANCIE

Director and Chief Executive Officer

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CONFERRING OF DEGREES IN COURSE

AWARDING

OF

THE CHARLES MILLER — RACHMANINOFF AWARD

THE NATIONAL ANTHEM

THE STAR-SPANGLED BANNER

GRADUATE PROCESSION

Trumpet Voluntary John Stanley

JOHN WEAVER

Certificates

Voice

Richard James Zuch

Opera

Frank Michael Barr (*in absentia*) W. Herbert Wittges

Violin

Iwao Furusawa (*in absentia*)
Suzanne Lai Leon Jun-Ching Lin

Oboe

Elizabeth Twells Starr

Horn

Noel Martin Tipton III

Conducting

Ira Philip Levin (*in absentia*)

Diplomas

Piano

Seung-Hee Hyun

Accompanying

Catherine Schneider

Voice

Blair Patrick Wilson

Violin

Annalee Savalee Patipatanakoon (*in absentia*)
Michi Sugiura

Violoncello

James Julius Cooper III Xiao-Lan Wang

Bassoon

Kathleen Kirsten McLean

Composition

Paul Edward Brantley

Bachelor of Music

Piano

Kathryn Selby

Organ

Mark Joseph Bani Angelo Silvio Rosati

Violin

Mitchell Lewis Newman David Salness (*in absentia*) Susan Synnestvedt

Viola

Andre Joseph Roy Nancy Ann Thomas

Violoncello

Lawrence Clark Figg Lisa Eva Leininger
Peter Daniel Stumpf Pegsoon Whang

Double Bass

Timothy Baker Cobb

Harp

Paula Marie Provo

Oboe

Lisa Ann Messineo

Flute

Bart Neil Feller

Bassoon

David McGill

Horn

Lori Margo Amada Shelley Ann Showers

Trumpet

Daniel L. Bowling (*in absentia*)

Trombone

Christopher Dudley

Tuba

Matthew James Good

Percussion

David A. DePeters Kenneth Every Patrick Jared Shrieves

Master of Music

Opera

Maryte Bizinkauskas Charmaine Sims McGilvary
Jeffrey Mosher Guoda Marija Puzinauskas

Doctor of Music

Todd Duncan

Assisted by

DR. VLADIMIR SOKOLOFF

Honorary Doctorate, The Curtis Institute of Music

Assistant Marshals

Joanne Pearce

John Warren

Charles Wetherbee





